

SQUARE DANCING

OCTOBER, 1985

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NEVER CHANGE

—
SOME THINGS
DO

(please see page 9)

official magazine of The *Sits in Order* AMERICAN SQUARE DANCE SOCIETY



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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We have been dancing for 23 years and calling for 18 and now our son, Mike, is following in his Dad's footsteps as a caller. We feel your magazine is an indispensable aid to all callers so we are starting him out right with a gift subscription to **SQUARE DANCING**.

Bob and Mary Brennan
Livonia, Michigan

Dear Editor:

Greetings from the other side of the ocean. Thanks to your magazine, my square dance club welcomed a couple from Clementon, New Jersey, last May. They had read our earlier letter in **SQUARE DANCING**. Through the magazine we met each other as friends. It kept these people away from loneliness as being far away from home and of being in the middle of a quite different culture and society.

They will stay here two-and-a-half years on a commercial visa. Hopefully they will have made lots of friends through square dancing by the time they leave Japan. Thanks for giving us the opportunity to meet our new friends.

Mitsuru Higaki
Gifu, Japan

Dear Editor:

You are to be commended for your scholarship program. I am greatly appreciative of your granting me a scholarship which made attendance at the Midwest Caller College under Stan Burdick and Don Taylor possible. It is my hope that all the others who have been granted aid by the SIOASDS derive as much benefit as I feel I have gotten. I have no doubt that in the long run these grants will be of great benefit to all of square dancing. I hope that you will continue this program.

Tony McUmbur
Hannibal, Missouri

Dear Editor:

As callers, many of us have for years been complaining and trying to do something about the shortness of time for teaching the Basic Program, let alone Mainstream. Now in the July edition of your magazine (Roundance Module) we have the round dancer advocating round dances taught at the same time. They suggest one tip per night. In a course of 30 lessons, this is 30 tips or 4½ hours of rounds,

Please see **LETTERS**, page 65



SQUARE DANCING

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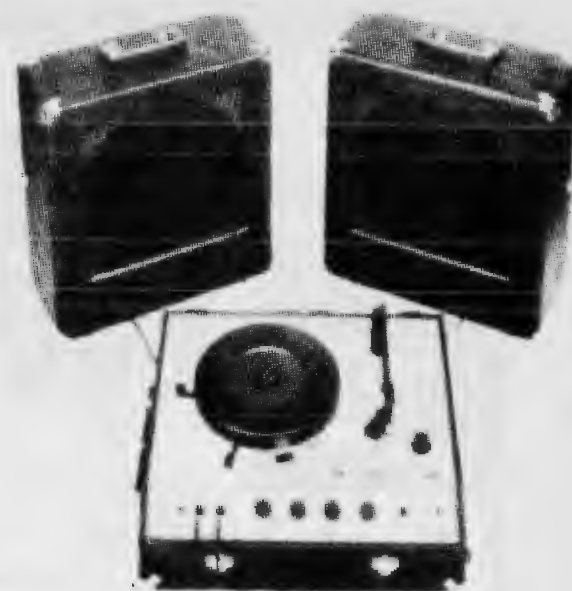
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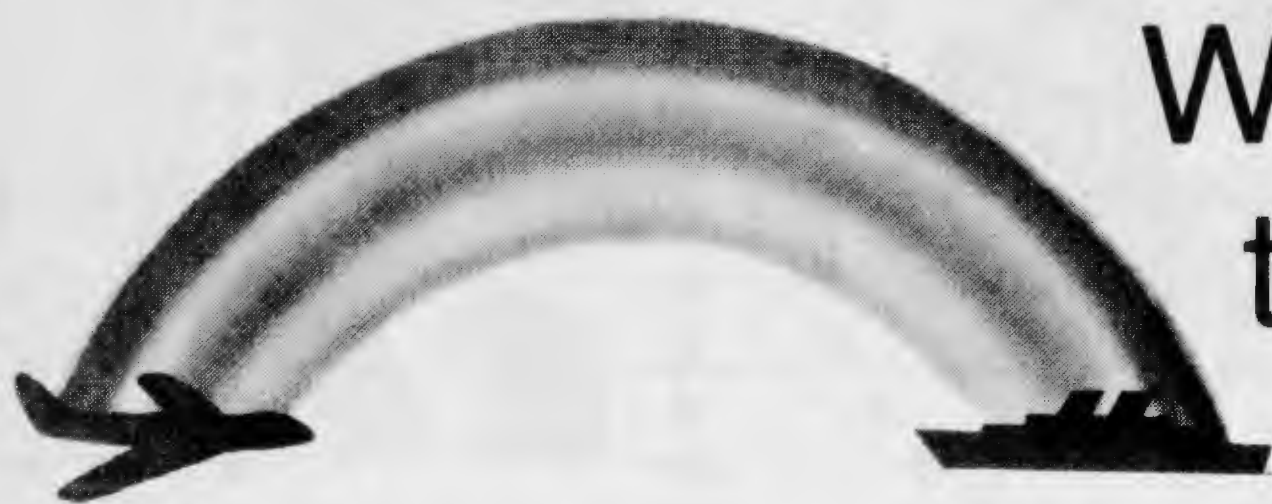
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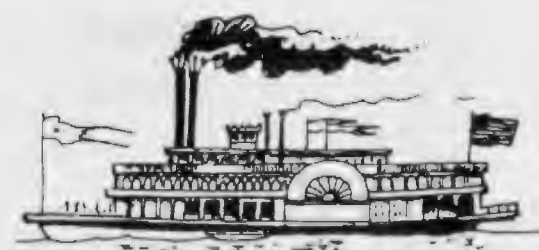
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THERE WILL BE ONLY TWO (2) ISSUES OF **SQUARE DANCING** (*Sets in Order*) MAGAZINE AFTER THIS ONE

SQUARE DANCING Magazine will stop publication following the December, 1985, issue. It's not a case of economics and it's not a case of our losing interest — we haven't. It's a case of wanting to slow down a bit — both Becky and I have been putting in 12-hour days and 7-day weeks for quite some time and we feel we've said our piece and we're ready to cut back.

THE AMERICAN SQUARE DANCE SOCIETY will continue and even expand its effectiveness, operating out of the same address with the Hall of Fame, the Silver Spur Awards, participation in Callerlab and Legacy, and developing our library and archives. We'll continue to operate our twice-yearly Asilomar Vacation Institutes. We'll continue our annual Scholarship program. We'll continue to sell and make available our Caller/Teacher Manual, our CallerText, our Mainstream and Plus Handbooks, the Indoctrination Handbook and other publications and items we have produced.

GOOD NEWS: Those of you who over the years have become accustomed to keeping up with the square dance news around the world will be pleased to know that the editors of American Squaredance Magazine, the oldest continuing monthly square dance publication, will honor your subscription to SQUARE DANCING Magazine and see to it that you get a copy of their excellent publication for as many months as your subscription runs with us. And if you already subscribe to ASD you know what a fine publication it is. In this event, the number of issues that you have coming from us, starting with the January, 1986, issue, will be added on to the end of your subscription with them. In this way, there'll be no duplication. Stan and Cathie Burdick, the co-editors of ASD, are dedicated to this activity and we have no hesitancy in putting you in their hands. The advertising of our products will appear monthly in the coming issues of ASD.

A PERSONAL NOTE TO ALL OUR READERS: Publishing SQUARE DANCING Magazine (Sets in Order) for the past 37 years has been a great joy for us and we've taken our association with our subscribers as a responsibility and privilege. That's why, when it came to making the decision to cease publication, we decided not to transfer the publication to someone else. It's become too much a part of us and too close an entity to relinquish to anyone. It's not a case of feeling that another editor might do a lesser job. We've never felt that. We know it would be different and because there is already a fine publication available in American Squaredance, we much prefer simply bowing out. In the November and December issues we'll be sharing more about our plans for the future.

A Few Random Thoughts That Go With Change

IT MIGHT SURPRISE YOU — and again it might not — that back in November, 1948, when the first issue of Sets in Order (SQUARE DANCING) was just coming off the press we



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thought an announcement such as the one you just read would appear before we had reached our third anniversary. "Square dancing is just a fad, a passing fancy, something that won't last more than a year or so." This is what some folks were saying, and this is what we were almost led to believe soon after the magazine started. Then we got involved. I mean *really* involved. Where at first we felt we would be lucky to come up with enough to write for just a year or two, we soon began to realize that there wasn't space in our 48 pages for all that had to be said.

Little did we know that the floodgates of this activity were just beginning to open. Soon we realized square dancing was *people* and people came in all sizes and shapes with all types of philosophies and ideas and with all types of virtues and talents. Our task of editing and working with wonderful people became more of an adventure with every issue.

Along with monthly magazine publishing came the realization that square dancing for us was now a full time proposition — this was 37 years ago. Travel calling was brand new. Most places we visited were dancing to the first caller from outside their area that they had ever experienced. Sometimes that's an advantage, sometimes a distinct disadvantage.

How can we ever forget the man coming up to us following a tip in the Boston area and saying, "You called that last one all wrong. Following an allemande left you *always* do a right and left grand. Don't you know that? Then why did you call a promenade?"

Or the orchestra leader who looked at us with disdain saying something like, "Do you

know that you just called Arkansas Traveler to the tune Chinese Breakdown? That's simply not done!"

As important as the caller was, (and what he called was of equal importance) what he wore and what his wife wore were sometimes most important of all. It wasn't unusual to see 25 or more of the local ladies surrounding the traveling caller's wife, checking to see how many petticoats or hoops were under the full skirt and whether pantaloons or pantalets were the latest in milady's fashions.

Those early times were always exciting mainly because of the newness of the activity. Doing our first travel calling to the Dutch West Indies in 1953 and teaching the natives of that small island how to call, traveling to the military bases scattered throughout Europe in 1957 to call, to teach calling and to learn how important this activity was to those stationed so far from home rate high in our book of memories.

WORKING THE FILMS

And the movies. How many times, we've mentioned the pleasure of working with Judy Garland and Gene Kelly, Elizabeth Taylor, Rock Hudson and James Dean and with Jerry Lewis and Dean Martin. Occasionally on one of the late, late, late shows, one of these classics will pop up on the screen only to rekindle the same feelings of excitement as when we worked on the sets of these great studios with such outstanding actors.

Not long ago coming home in the early hours of the morning, I turned on the television for no reason at all, went into the other room to get ready for bed, then heard, loud and clear, my own voice coming from the set. It was a dubbed in call I had done for a documentary, "The Cowboy," directed by Elmo Williams (Tora, Tora, Tora) and this was the first time I had heard the finished product.

It would be difficult for me to repeat these adventures. They apparently occurred, as they should have, at the right place and at the right time. Having made the decision to slow things down a bit, I'm discovering that deadlines over the years have come and gone so rapidly that we've barely finished one project before the next one was due. It may seem strange, but I have shepherded each one of the 442 issues of the magazine as a personal delight, from the initial concept, through

dummy paste-up to the finished magazine. That isn't to say that lots of other people weren't involved, for they certainly were. It does mean, however, that each magazine has been a personal involvement that somehow was accomplished in the midst of a trip to Australia or New Zealand, to Costa Rica or Guatemala or to Europe, Africa or Asia and deadlines had to be moved up or back a bit to fit the schedules.

And the books. Everything from the dozen or so handbooks to the various manuals and texts have meant personal involvement, deadlines and tight schedules, but I've enjoyed all of them and in some respects, I'll miss them. What I've enjoyed most has been working with those here in the office and you, out there in the front lines of square dancing whom I've had the chance to know and appreciate.

With the oft delayed publication of the CallerText this past summer, I feel as though I've just about finished what I set out to say. And, with the December issue in just two more months, I like to think that we in the office have put the final touches on thoughts we've had regarding the activity and its future.

☆ ☆ ☆

Please be patient with us in the publication time that remains because we have many thanks to convey to many, many wonderful people, many memories to run by one more time — and so much, so very much to do.

National Convention News Notes

THE RECENT BIG ONE that hit Birmingham, Alabama, last June attracted a total of some 18,500 participants from all parts of the square dance world. No longer a guessing game as to whether each Convention will gather large crowds or not, the folks in Alabama received many compliments for a job well done. With future Convention sites already assigned for 1986 (Indianapolis, Indiana), 1987 (Houston, Texas), 1988 (Anaheim, California), the nod was given to Oklahoma for 1989, with veterans Chet and Billie Ferguson at the helm as general chairmen and, if there is concern about the future after that, eight cities have already indicated their interest in

Please see **NATIONAL**, page 68

The "Foundation" Program

The pieces begin to fall into place
— a workable plan for the future

We're coming down to the wire now in the publishing of our "white paper." We have taken a close look at the activity over the years and with all the discussions going on about producing a new "unbeatable basics list," we wonder, because there are so many lists being circulated, if callers realize how much time and effort is called for before such a list is developed, tested, approved, put on a trial basis, and changed again before it can be fully accepted. Our feeling is that the activity can't wait.

Perhaps the largest question mark lies in the concern of whether the callers who have, up to recently, operated independent of each other, will sense the significance of working as a team, discovering that by cooperating they can accomplish so much more than by working alone.

Truly, if good results are to be realized, they will come about by leaders playing down their personal preferences and pitching in and working together for the good of all.

ONE DOESN'T GO BACKWARD in order to get ahead. However, it would be foolish not to learn lessons from the past. One person, speaking for the activity as a whole, recently said, "Certainly not all that is new is good simply because of its newness; neither is everything that is old, bad, just because it is old." Today's square dancing is built on some things old and some things new, and we need to be able to recognize the worth in both areas.

Some people claim that without change, there's a chance of stagnation. That's not always the case, for change, in itself, is not necessarily improvement. Let's compare call-

ing to cooking. Essential cooking ingredients are pretty much the same today as they were 25 or 50 years ago. From the staples — flour, sugar, shortening, favorite spices — come not only familiar creations that have enticed appetites for years, but also a constant flow of new recipes.

Here's the comparison: We have a set list of proven ingredients (basic movements) in every kitchen cupboard (caller's repertoire), some used currently, some left on the shelf ready for the time they're needed. The fact that cinnamon is not used in every recipe wouldn't be a reason to throw the can away or to replace it with some recently touted additive that may make a brief appearance, be talked about, then disappear.

Unlimited Variety with Few Basics

Taking the supposition a step further — just as the talented cook or chef can come up with endless creations using existing condiments, so the caller, skilled in the art of creating choreography, can come up with unlimited dances drawing only on the limited proven ingredients. The products on the shelf test the cook's ingenuity and prove his ability. So it is with the caller.

But what of the individual not inclined to invent original, palatable offerings? He or she turns to the cookbooks — the encyclopedias of proven recipes created by knowledgeable cooks and chefs over the years. In like manner, the caller will go to the reference books, caller's notes and magazines, select what he wants, put it in a form he can use and add it to his collection of program material.

What we're driving at, of course, is that the cook doesn't need to change his basic list of ingredients in order to keep the diners inter-

ested. He learns how to use what he has differently and effectively. The caller who is successful, studies, works with his ingredients, learns from mistakes and retains some of the recipes (dances) while discarding others.

In recent years when searching for solutions to the trials that square dancing is going through, various leaders have said, "We enjoy a tremendous vantage spot today. We can pick the best of all that has gone before us and make certain decisions regarding our future direction."

Dancers Must Come First

This is fine as long as we keep our values in proper perspective. In order to get on track, callers, teachers, cuers, all leaders of the activity need to put personal preferences aside in the realization that *the dancer must come first!*

The wise leader knows there are certain things which need to be understood if the average potential dancer is to remain a part of the activity. The length of time an individual is willing to spend in *learning how* to dance, the frequency of dancing, the limits of responsibility and involvement — all must be considered if we are to retain the dancers.

We'll cover more about the responsibilities of the callers before we're through, but perhaps of first importance is the program itself. What are we dancing? The initial period of square dancing is a dancer's educational foundation. Every dancer needs this time not only to learn *what* to dance but *how* to dance, how to move to the music, how to act and think like a square dancer, how to respect those with whom he or she dances. This is the one and only time much of this material can successfully be passed along to the newcomer. When this opportunity is overlooked, classes simply are not doing the job they should.

A Program Ready and Waiting

The perimeters of a foundation program have been established. Callerlab suggests 29 weeks. The Sets In Order 75 Basics Program suggested 30. Both agree that within this time block of approximately 75 hours of instruction, a caller/teacher would have ample opportunity to teach, reteach, review and drill the basics in an interesting manner, until the dancers are able to react automatically. *Such a program does exist and is available today.*

A POSITIVE APPROACH

We can almost hear those who will say, "You're about to set square dancing back 20 years." That's not our intention. We stand at a point today where we are concerned about the direction the activity is taking. We can, through personal experience or through what we have learned from the past, take the best to shape a workable activity.

We are not overlooking any phase of today's activity which is important to those who call and teach or to those who dance. We do underline the obvious fact that if these "extremity programs" are to continue, they must draw from a *successful foundation program*. It is this foundation program, designed for the average dancer, that is our true Mainstream. Limiting the number of basics, the program has a high potential for providing variety and fun for dancers of the future, without depriving the caller of any personal joy, sense of satisfaction or financial income that he or she may derive from it.

The following list of 71 basics is no fly-by-night collection of calls. Stemming originally from a 75 basic course established by this publication, it has been revised over a period of 10 years and endless hours of committee work by many members of Callerlab who have felt strongly that this represents the "foundation" dance material of American Square Dancing.

Here, then, is what we suggest — the existing Callerlab Basic Program. It will work, but only with a positive approach by the callers and complete support by the dancers. The numbers following the Basic identification are the family grouping identifications used by Callerlab. The bold face numbers preceding each movement are a suggested order of teaching. Individual callers may prefer to present these basics in a different order, or on occasion to change the order of teaching slightly. The object, of course, is to include *all the movements on the list* in either the 29 sessions suggested by Callerlab or in whatever longer time span seems necessary by the caller/teacher to move the entire class comfortably through the basics with the result that

they are dancing smoothly and reacting automatically to the calls. Remember, teaching

and learning cannot be rushed to be successful. Take a look at the program.

Square Dancing — The Foundation

- 1—Circle Left and Right (1a, b)
- 2—Forward and Back (2)
- 3—Do Sa Do (3)
- 4—Swing (4)
- 5—Couple Promenade (5a)
- 6—Single File Promenade (5b)
- 7—Allemande Left/Right (6a, b)
- 8—Arm Turns, Left/Right (6c, d)
- 9—Right and Left Grand (7a)
- 10—Weave the Ring (7b)
- 11—Star Right/Left (8a, b)
- 12—Star Promenade (9)
- 13—Pass Thru (10)
- 14—Split the Couple (11a) Split the Ring (one couple) (11b)
- 15—Rollaway Half Sashay (12b)
- 16—U Turn Back (13a)
- 17—Separate/Divide (14a, b)
- 18—Wrong Way Grand (7c)
- 19—Courtesy Turn (15)
- 20—Two/Four Ladies Chain (16a, b)
- 21—Do Paso (17)
- 22—Lead Right (18)
- 23—Right and Left Thru (19)
- 24—Star Thru (21)
- 25—Circle to a Line (22)
- 26—Bend the Line (23)
- 27—All Around the Left Hand Lady (24)
- 28—See Saw (25)
- 29—Grand Square (20)
- 30—Square Thru (26a)
- 31—California Twirl (27)
- 32—Dive Thru (28)
- 33—Half Sashay (12a)
- 34—Cross Trail Thru (29)
- 35—Wheel Around (30)
- 36—Wrong Way Promenade (5c)
- 37—Ladies Three Quarter Chain (16a, b)
- 38—Promenade Half/Three Quarters (5)

- 39—Left Square Thru (26b)
- 40—Ladies In, Men Sashay (12c)
- 41—Allemande Thar (31a)
- 42—Shoot the Star (32)
- 43—Slip the Clutch (33)
- 44—Box the Gnat (34)
- 45—Wrong Way Thar (31b)
- 46—Gents or Ladies Backtrack (13b)
- 47—Right Hand Ocean Wave (35a)
- 48—Ocean Wave Balance (35d)
- 49—Pass the Ocean (36)
- 50—Swing Thru (37a)
- 51—Run (boys, girls, ends, centers) (38a, b, c, d)
- 52—Alamo Style Wave (35c)
- 53—Alamo Swing Thru (37b)
- 54—Trade (boys, girls, ends, centers, couples, partner) (39)
- 55—Wheel and Deal (lines of four and two-faced lines) (40a, b)
- 56—Double Pass Thru (41)
- 57—Zoom (42a)
- 58—Flutterwheel (43a)
- 59—Veer Left (45a)
- 60—Veer Right (45b)
- 61—Trade By (46)
- 62—Touch One Quarter (47)
- 63—Cross Run (38e)
- 64—Circulate (boys, girls, all eight, ends, centers, couples) (48a, b, c, d, e, f)
- 65—Ferris Wheel (49)
- 66—Box Circulate (48g)
- 67—Single File Circulate (48h)
- 68—Reverse Flutterwheel (43b)
- 69—Left Hand Ocean Wave (35b)
- 70—Left Swing Thru (37c)
- 71—Split Circulate (48i)

At this point, we can imagine a lot of hands raised among callers as well as among the dancer/leaders. Many have their own solutions for what such a program should contain. If we were to accept the fact that each individ-

ual, working with his own individual interpretation, or groups within one area would standardize their own list, we would be right back where we started almost three decades ago. You can be sure of one thing. A caller, if he

were to make a complete list of his own, would rarely agree completely with lists of other callers. The only way any list of this type can be successful is to respect the importance of give-and-take and know that what is here will work — this has been proven.

There may be a temptation to determine what has been left out of this program. We suggest that instead of looking for what is not present, you note carefully what is included. Then look at the endless possibilities for choreography that can be created with just these movements.

What Will Be The Title?

What would we call such a program? It should be a title of prestige. It needs to be something that dancers could accept with pride knowing that they are an essential part of an activity and not considered a *less* valued part than any one else. We have had connotations such as high level, low level, intermediate level, club level, fun level, easy level, etc. As a matter of record, it seems that every form has been referred to as some "level."

It was only recently that levels in Callerlab jargon (Basic, Mainstream, Plus, Advanced, Challenge, etc.), were changed to Programs. But whatever the name, the meaning was always the same — they were levels, pure and

If you haven't read the preceding chapters of this "White Paper" which started early in 1985 in this magazine, we suggest that you read them now. If you have read them, perhaps you would like to refresh your memory and check them again. The next two issues, will conclude this series when we lay out some guidelines for teachers, callers, cuers and prompters.

sometimes simple. The inference was, the more basics you knew, the higher the level.

One time, a group of us were looking for a name that would readily identify the program we were talking about. We had tossed around all the old, familiar monikers when partly in jest but also in dead earnest, someone came up with an answer, "Why don't you call it Square Dancing?"

Why not, indeed?

NEXT MONTH — *Our 37th Anniversary issue takes a look at square dancing in the year 2000. If we are to thrive as an activity, what will the dancing be like as we enter the 21st century? Our prognostications in the November issue.*

DEALERS — SUPPLIES WILL CONTINUE TO BE AVAILABLE

The various products created and published by The American Square Dance Society and publicized through this magazine may continue to be ordered from us at our same address now and in the future. We will continue to advertise them all in American Squaredance Magazine and in a number of the fine area publications. Stores and individuals interested in handling The Basic/Mainstream, Plus, Indoctrination and other Handbooks may write for quantity discounts and dealer's prices.

The fabulous CallerText and the equally amazing Caller/Teacher Manual are now both available. Sales are going very well and dealers of square dance clothing, records, sound systems, etc., will want to share in the profits by making these publications available to their customers.

For orders or information please write

Dealer Information: The American Square Dance Society
462 North Robertson Blvd. Los Angeles, CA 90048



What the Simple Dances Teach Us

WITH THE INCREASING challenge of trying to instruct newcomers what now should be taught correctly in 41 lessons, in little more than half of that time, we are beginning to hear a number of "solution" suggestions that if we drop certain of the early, easy basics we'll be able to concentrate on meaningful movements and the dancer will be able to *progress* more rapidly past the Basic, Mainstream and Plus programs into Advanced dancing. Somewhere along the line our priorities seem to have become confused. If the goal is to turn every newcomer into an Advanced dancer as quickly as possible, then we are dooming a large percentage of men and women, who join classes each year, to the ranks of dropouts.

Ask someone the purpose of beginner lessons and he or she may tell you that it's *to learn the basics*. While this is part of it, if we get the feeling that the sole reason for class is to cram into the newcomer's head some 60 or

The most simple dances teach valuable lessons that will remain with each student for a dancing lifetime.

70 movements and nothing else, then we are missing the point.

The learning period is far more important than that. The first phase, the initial lessons that cover the Basic course, forms the *foundation* of square dancing. How interesting and how enjoyable this phase is made to be determines, to a large degree, the square dance life-expectancy of the dancer.

The first course of lessons the new dancer receives is designed to teach him far more than just movements. In the brief period of time that we have him in class he is learning body mechanics and reaction skills that he will be taught at no other time. If he learns them well they will stand him in good stead for as long as he dances. If the dancers are taught how to move comfortably to the music, how to play the counterrole in such movements as swing, allemande left, box the gnat, etc., then these lessons will serve him well for the duration of his dancing experience.

Are They Necessary?

Sometimes we look at the simple dances taught during the early stages of a new class and ask ourselves, "Are these dances necessary?" The answer is "yes!" "Will they ever be danced again once the newcomer has finished his lessons?" Possibly not. "Then why bother with them? Why not concentrate on dances that the dancer will be faced with in club dancing?" The answer is obvious. The dancer needs to walk before he runs. The simplest of dances provide excellent opportunities for a dancer to gain confidence, to follow the calls, to learn to dance to the music, to gain the confidence of working cooperatively with seven others in the square. It has been said that during the process of early lessons the actual dance examples are not nearly so im-

Some Dancer And Caller Aids

Remember that every newcomer to the activity is facing a brand new language. What to the seasoned dancer is simple material, sounds extremely complex to the person just coming into class. For that reason, The American Square Dance Society has made available two handbooks designed to help the newcomers. The first is the 64-page Basic and Mainstream Handbook that contains all the definitions with styling and timing notes plus 450 photographs and illustrations. The second is the Indoctrination Handbook which introduces the new dancer to the do's and don't's of square dancing, along with some background, information on what to wear, etc. The cost of these booklets is minimal (75¢ for the Basic/Mainstream Handbook and 35¢ for the Indoctrination Handbook) but their true value, as a means of helping to retain the dancers, is beyond dollars and cents.

For the individual about to embark on teaching and calling for the new dancers, we recommend the Caller/Teacher Manual published by this magazine. 320 pages covering every phase of teaching the Basic and Mainstream material is loaded with dance drills, presented in a suggested teaching order. This looseleaf guide to teaching will never be out of date.

For information on all these books, please see the order form on page 109.

portant as they will be later on. It's the learning *how to dance* and how to "listen" and how to "think" like a dancer that is important.

Let's take a very simple dance, something that new dancers might catch on their first or second night and see what lessons are learned. This particular drill has a name. It's the Texas Star, a traditional pattern, and one that illustrates aptly some of the essential knowledge every new dancer must learn.

Setting up a square that isn't too large or too tight is where it all begins (1). Let's work on timing and figure that it takes four steps to go forward (2) into the center (3), then four steps to back out (2) to end up squared, once again (1). **Lesson learned** — moving forward and back timed to the phrase of the music.

There's more next page



In doing the Texas Star pattern, there is more than one way for the ladies to travel "to the center and back to the bar." For instance, starting once again from a square (1), the ladies move in (2) and on the count of four, make a left face turn (4), then return to their place in the square, do another left-face turn for a total of eight steps (5). **Lesson learned** — how to do a U-turn back without spinning, by turning step-by-step on the beat of the music.

There is yet a third way for the ladies to move into the middle and back to place. This,

starting once again from the square (1), involves retention of the partner's near hand as the ladies move into the center (6), in four steps, then turning left-face under their partner's raised arm (7) to once again end in the square (1). **Lesson learned** — an introduction to the turn-unders which show up over and over again in star thrus, curliques, California twirls, box the gnats, etc.

Scarcely a Mainstream dance is called today without a good assortment of star figures, so here on the first night of beginner





class, the new dancers dance their first star figures. From a square (1) the men move into the center, touch right hands and turn their star clockwise (8). Reversing into a left-hand star (9), they pass by their own partner, and, without releasing the star, they pick up the next (10). **Lesson learned** — the turning star and a star promenade.

From this "the men back out, the girls go in" (11). **Lesson learned** — the couple wheel around will become more and more familiar for as long as the individuals dance.

Using the Texas Star as one example, it should be clear to see that most introductory dances used throughout beginner lessons will serve their purpose and teach fundamentals far beyond learning a number of traffic patterns. Learning to react automatically without rushing, to determine for oneself which is left and which is right, how to counterbalance one's partner in a swing or an arm turn and how to execute a simple forward and back are all essential and can be learned in this way from the start of class time. □ □ □

Time to Update Let's Catch Up with Al Brundage

HOW MANY CALLERS do you know who are totally involved in square dancing and have been active for half a century? There may be some of you still dancing today who can remember back to the summer of 1935, when a young Connecticut caller, megaphone in hand, took his place in front of the band and took his initial crack at calling—an activity that he would continue almost non-stop through five decades. There's little question that Al Brundage is a dedicated leader. From his early beginnings, Al's reputation grew right along with the activity.

Coming from a square dance family where his mother played piano for a square dance band and his father and brother, Bob, were both accomplished callers, Al eventually rose to become one of the country's first and most prolific recording callers. His early recordings were on the Folkcraft label and over the years, his melodic calling voice was heard on a number of different labels. His most recent releases, both squares and contras, appear on the TNT label out of New England.

True Versatility

Bridging the gap from early-style eastern calling to the more contemporary and able to handle quadrilles and contras as equally as the latest methods of sight calling, Al has long been a teacher of other callers, a publisher of note services and books. He has managed to stay very much in the forefront of square dancing through its many changes. A founding member of Callerlab, a member of the Hall of Fame and recipient of Callerlab's Milestone award, Al's accolades are many.

Earlier this year when Al and his wife, Bea, traveled to China, he had the first of a pair of remarkable experiences. Having called his

The great
Al Brundage
on the
Great Wall
of China
1985



first tip 50 years ago without the aid of the modern miracle of sound equipment, he once again reverted to a hand-held megaphone — this time calling for square dancers on the Great Wall of China. The second event this past summer was a reunion of Al with his original band of 50 years ago when he called a 50th anniversary dance in Connecticut.

Moving from their home in Connecticut to Florida a few years ago, Al and Bea continue to keep busy with home groups. Al teaches at a number of caller's schools and is just as excited today, if not more so, than he was that July day in 1935, when it all began.

Just in case you're interested, here's how to reach the busy Brundages: P.O. Box 125, Jensen Beach, Florida 33457.



1935 — Al Brundage (1) together with his brother Bob (2) and his mother (at the piano) started a career that would span half a century. Without the help of modern sound equipment, Al would do the calling using a hand-held megaphone, a fete that he would duplicate earlier this year on China's Great Wall.

EXHIBITIONS

A Showcase For Square Dancing

Last month in these pages we talked a bit about demonstrations of square dancing and the part they play in the activity. In our definition, a demonstration is a display of the activity by those who know how to square dance and can perform in a more or less unrehearsed or adlib situation. A demonstration might simply be picking four couples at random from a large group to show or demonstrate a particular phase of the activity. This demonstration may be presented before a class as a means of getting across the traffic pattern of a new movement or it can be a performance by one or more squares at a shopping mall with the dancers reacting to the adlib calls of their caller just as they might dance at a regular club meeting. On the other hand, a demonstration might be eight or ten squares of experienced dancers coming together for the first time to dance in the forecourt of the American Pavilion at the Brussels World Fair as they did a number of years ago. Mostly unrehearsed they demonstrated for viewers from all parts of the world what it is like to join in this folk dance of America. For the most part unrehearsed, how else do they differ from exhibitions?

THE VOICE of the Master of Ceremonies is heard loudly and clearly over the public address system, "And now ladies and gentlemen, it gives me great pleasure to introduce the Boots & Belles from Ardmore, Oklahoma." Even as he is speaking, hoedown music in the background starts softly and then builds as four columns of dancers, moving in time to the music, enter the arena from the corners of the vast hall. Their caller is at the microphone and just at the precise moment, the columns move to a giant circle and then into four squares.

There is no question in the minds of the viewers that the dancers have been well rehearsed for how else would they move with perfect timing from one square to another,

from squares to circles, then to lines and then into squares again?

While many of the patterns done by these performers are recognizable to the viewers (who in this instance are also dancers themselves), the intricacy with which the various patterns have been woven retains the interest of everyone in the vast auditorium and, finally, once the performance has been completed and the dancers have moved out of the arena, the applause of the viewers is a sign of well-deserved appreciation.

☆ ☆ ☆

The scene just described is a familiar one to convention-goers over the years, for exhibitions, whether of young adults, teens, old smoothies, special groups in wheelchairs or cloggers have entranced audiences since the beginnings of contemporary square dancing.

Early exhibitions, which in the light of today's complex dancing would appear to be oversimplified, have served many purposes. Exhibitions in the late 1940's and early 1950's did much to set the standards of styling for dancing. Many of the patterns, such as an allemande thar, the wagon wheel, Alamo style and sashay partners halfway 'round, first turned up in exhibitions. Styling trends were frequently initiated within an exhibition group, then picked up by the dancers at large who watched the *experts* do them before adding them to their own dancing.

Instances like this sometimes caused problems. Well-rehearsed exhibitions were often done by young, slim and trim dancers. When imitated by the older, not so slim and not necessarily trim, the figures frequently suffered.

Exhibitions started out as something different. The most effective groups were those obviously following the calls of the caller (and not dancing as robots to a memorized pattern, with the caller sometimes trailing rather than leading). An occasional blunder on the part of a dancer was quickly covered up as performers

laughed it off and, as a matter of fact, the joyful, natural reactions of the groups added purpose to the performances. How the dancers moved to the music, what type of styling they used, their costumes, etc., influenced the dancing in general in the community. Smooth dancing, conformity in style, good taste and attractive costumes were positive influences.

Among the most memorable early exhibition groups were those who sometimes would interject a bit of humor, creating a long line of eight or sixteen dancers revolving in a weather-vane type figure with one individual missing the line then moving quickly to catch up (a la the Ice Capades).

Keep Them Wanting More

While a group of exhibition dancers might rehearse their patterns for months prior to a performance, the successful ones soon discovered that the tighter and shorter the performance, the better the audience acceptance. The fact that the group had spent endless hours in rehearsal was no criteria for a lengthy performance which would quickly wear out its welcome.

Exhibition groups soon realized that there is a great sameness in many of today's basics and variety does not come simply by piling on one movement after another. True attention-getting dancing depends upon a degree of imagination in putting patterns together and of using music that is pleasing to the ear. This is especially true when performing before non-dancing audiences. A recognizable tune for a singing call or a good melodic hoedown will add immeasurably to the success of a performance. Requirements for an exhibition vary greatly and while sometimes a conference of non-square dancing business people may only allow seven or eight minutes for a performance, others may be looking for a half-hour "show."

A number of years ago, a national convention of the members of Health Physical Education and Recreation leaders were treated to a 20-minute performance of square dancing. Analyzing the sponsoring group's interest, an exhibition was put together using eight squares of dancers—one square of young married dancers, one of teenagers, another of preteens, and a fourth made up entirely of grandparents and great-grandparents.

Dancers in wheel chairs provided the fifth square, all blind dancers were in the sixth and the seventh square was composed of persons who were deaf. The final group of dancers were mentally handicapped.

Starting with the first four squares, the additional dancers were added one group at a time, until all eight squares were dancing simultaneously to the same caller. Standing close beside the group of hearing-impaired dancers was a lady translating the calls into sign language. While in one respect this might have been considered a demonstration, for it told the audience of recreation leaders that square dancing knew no age nor handicap, it was, however, well planned and partially rehearsed in advance. Needless to say, it was one exhibition that was not quickly forgotten by the audience, many of whom watched through tears and marveled at the participation.

Look For The Unusual

There often appears to be a great sameness in many of today's exhibitions, yet it is the unusual, the true variety, that captures the interest of viewers. In at least two instances in the past, (Denver in 1959 and Anaheim in 1976), exhibitions were given the grand treatment. At the Colorado Convention, the late Dorothy Shaw put together a cavalcade which traced the roots of square dancing from early days of the American Colonies through the running sets and big circle dances to the stately quadrilles and the dancing done by the Mormons in their trek west many years ago. Included were contras, dances around the campfire and finally, all the members of the large cast recreating the American square dance participation at the Brussels World's Fair.

In a similar grand manner, the pageant in California enticed dance groups from all part of the country to recreate for viewers their heritage of the dance. In both these instances the square dance viewers were not only entertained but they became better informed about the activity they shared.

In a lesser scale, there have been square dance groups, clubs, perhaps, who have taken on a project of a mini-cavalcade for some local production. A club in Natchez, Mississippi, takes part in the annual spring pilgrimage in their area and as part of an antebellum pageant

that portrays life as it was prior to the Civil War, the dancers have an opportunity to demonstrate square dancing as it might have been in the early to mid-1800's. Another club spent the better part of a year in preparing for a half-hour summer performance in an open amphitheater. This group of dancers did a Lancers, a large circle dance, a brace of contras, some early cowboy dances and a variety of traditional rounds to the delight of the viewers, virtually stealing the show as their contribution to the program.

There are a few general rules to remember if you and your friends are about to embark on

an exhibition project. Keep the performance light. Keep it fun. Avoid the appearance of a close-order-drill. Let the caller have fun with you and possibly interject brief comments to the viewers of what the group is doing as the dancing moves along. Avoid stereo-typed rehearsed patterns that cannot be changed. In its place, look for a spontaneity that will give a natural appearance to your performance. Make it look as though you are following the calls of the caller. Reach out for variety in what you do and, above all, if you are saying to others, "Square Dancing is Fun," then *show it.*

THE QUARTERLY MOVEMENT REPORT



OCTOBER

NOVEMBER

DECEMBER

BY CALLERLAB

MAINSTREAM

FOR THE QUARTER beginning October 1, 1985, Daryl Clendenin, Chairman of the Callerlab Mainstream Quarterly Selection Committee, has announced the selection of SPIN THE NET. The author is Don Beck.

The Starting Formation(s): Parallel ocean waves or eight chain thru.

Definition: From parallel ocean waves, all spin the top to form a momentary tidal wave. Without stopping, the very center four dancers, in their own wave, do another spin

the top, while the other four dancers cast off three quarters and the outfacers will run.

Ending Formation: Quarter tag

Timing: 16 beats

Those who have used this call find good dancer reaction along with a reasonably quick teach. Don informs us that if started from normal waves (right hand waves with men on the ends, ladies in the center), you swing thru and then SPIN THE NET; the spin the top actions will be from the most common positions and will end in a quarter tag with a normal wave in the center and normal couples on the outside.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

STOP THE CLOCK: From a wave, two-faced line or a diamond. The action is centers trade and turn back while the ends move as in fan the top.

From a static square:

Head leads right . . . circle to a line

Right and left thru . . . star thru

Pass the ocean . . . girls hinge . . . diamond circulate

STOP THE CLOCK . . . promenade

A closer look at the meaning of "Contemporary"

MYTH VERSUS REALITY

by Ted Sannella, Wellesley Hills, Massachusetts

WHY IS IT that *contemporary* square dancing is equated with western club dancing? According to the dictionary, contemporary means that which is current or modern. Therefore, shouldn't it make sense to say that the large number of enthusiastic dancers that regularly enjoy dancing *contras and traditional squares* in this day and age are just as much a part of the contemporary scene as those who prefer western club dancing? Again, referring to the dictionary, we learn that "a myth is a notion based more on tradition or convenience than on fact." Aren't we perpetuating a myth when we say that traditional dancing is old-fashioned and out-of-date? Let's have a look at the facts.

Frequent reference is made to the traditional dances of our forebears, the refined longways brought to our shores by the English and Scots and the elegant quadrilles introduced by the French dancing masters. As the story goes, from these beginnings came the development of square dancing to the form as it was known to our westward-moving pioneers. It was a rustic, sometimes vigorous, very social dance form that was "discovered" by Henry Ford and Lloyd Shaw in the 1920s and 1930s.

With the publication of *Good Morning* by Ford and *Cowboy Dances* by Shaw and the subsequent propagation of this material through the immense influence of these two vibrant promoters, these early square dances became quite popular from coast to coast. As the tale continues, during the 1940s and 1950s, many new movements were introduced and, because of the resulting complexity, it became necessary to hold classes. These classes became clubs, local and area-wide organizations were formed, callers grouped together into associations, standardization of movements followed, etc. The "western club movement" was born.

It has been observed, and correctly so, that in the '40s and '50s there were many dancers and leaders who chose *not* to jump on the club bandwagon. These people were happy with the square dance scene as they knew it; every dance was a social occasion and open to the public. Live music dominated; all ages had fun dancing together and they had no need for added complexity or classes. They did a goodly number of visiting couple squares and other dances that had become indigenous to their area — contra dances in the northeast, big circle dances in the south, etc. They used their local handholds, observed their own customs, and knew little and cared less of how and what was being danced elsewhere. These are the people that became known as "traditional square dancers."

The Myth Appears

Here is where the myth originated. Since the traditional dancers chose to go their own way and henceforth felt no need to keep communication lines open between themselves and the club movement, very little is known by others of their progress. It is generally believed by club dancers and leaders that traditional dancing has remained unchanged. The thought has been that, since these dancers have not adopted the Callerlab lists of basics, they must still be doing the same old-fashioned dances today that they did in the '40s and '50s.

This common perception that traditional dancing is frozen in time, as in a "Brigadoon-like" state, is a myth which needs to be dispelled. The truth is that traditional square dancing is very much a vigorous, growing and ever-changing activity with more supporters throughout this country and abroad than ever before. Their numbers are impossible to count since they tend to avoid formal organization into "clubs" or "associations." Their dances are generally well-attended by folks

who usually dance very well and with great enthusiasm.

Traditional dancing takes on many forms and runs the gamut from rural town hall dances which attract entire families to the urban church-sponsored or college-run dances which tend to appeal to the young adult crowd. It's a safe bet that most traditional dancers take part in their activity sporadically. (They have no club commitment or fear of falling behind if they don't attend regularly.) However, they tend to have a long-lasting interest in square dancing. It is not at all unusual to find that at least half the dancers in a hall have been dancing 10 or more years.

Who Runs the Dances

The dance is usually held on a regular schedule, perhaps weekly, monthly or semi-monthly. It may be sponsored by a church or community organization, but most commonly it is run by a committee, a caller or a dance band. All dances are open to the public, and that is the fact that makes it a true social occasion. In attendance at any dance will be some who will be square dancing for the first time, some who have been at it for 20 years, and those with all levels of experience in between.

The caller will begin the evening with easy dances and progress gradually to more demanding material while knowing that the better dancers will take the newcomers in hand and direct them through the figures as they themselves were led at their first dance. Sure, he has to keep an eye out for problems. His job is to give everyone a good time and he has to be a diplomat to keep everybody happy. Sometimes he has to remind the better dancers of their responsibility with an appropriate comment to the newcomers, "If you're having trouble, just keep on smiling and trust your neighbor to help out." Usually he makes a statement early in the evening such as, "It's the custom here to change partners frequently and to dance several dances with those you don't know."

Always Live Music

Live music is by far the norm for traditional dancing and many callers don't even have turntables with their P.A. systems. The type of music varies with the location but the most used tunes are the reels, jigs, hornpipes, polkas and marches that have come to us from England, Scotland, Ireland and the French-

Canadian provinces. The tunes used for singing calls tend to be the old favorites, not the current pop tunes, and acoustic music is much preferred over that which is electronic.

Since traditional dancers are part of the American mainstream, they do not lack communication skills. Even though magazines and newsletters carrying news of their activity are rare, there is a network which spreads the word when a visiting caller or musical group is coming to town. The dancers know of places to go to enjoy their favorite kind of square dancing — local dances, out-of-town parties, special weekends, festivals, dance camps, etc. Most dances are advertised by word of mouth and by flyers which are set out in piles at other dances.

The choreography of traditional dancing is one of the main factors that sets it apart from club dancing. The building blocks used to create the dances are the *basics* just as in club dancing. However, the traditional caller uses no more than 25 or 30 basics in his choreography and that holds true for contras and circle dances as well as squares. He finds that a large variety of interesting and enjoyable dances can be constructed by taking a small number of basics and arranging them in unusual ways. Many an exciting "new" dance, on close inspection, proves to be composed of the same familiar movements put together in a way nobody ever thought of before.

Variety Typifies the Squares

Although a few of the old favorites of the visiting couple variety are still seen occasionally, most of the squares found in an average traditional program today will involve either all of the dancers moving simultaneously or half of them dancing at once, followed by the other half in short order. Circles, stars, facing lines, waves and columns appear often as the heads and then the sides initiate a figure or, perhaps, all four ladies (gents) will be told to move at once. In almost every case, a set sequence will be danced and then repeated a number of times until either everyone has had a chance to lead the figure or the set is resolved and all are back to home place.

An important feature found in traditional dancing, one that enables newcomers to be on an equal footing with old-timers, is the inevitable walk-thru. Just before the musicians

Please see MYTH, page 69

SURVEYING

SQUARE DANCING

by Launor Carter, Pacific Palisades, California

EVERY TWO YEARS Legacy surveys square dancers about their interests and dancing practices. Many state associations as well as local groups also conduct polls to sample attitudes in their area. Thus it might be worthwhile to make a few comments about the methods of conducting surveys. Professionally conducted surveys can be very accurate and informative, but costly. Surveys conducted by nonprofessionals can be well done but frequently are not carried out too well and can lead to wrong conclusions. Here are some things to consider when undertaking a survey.

What is the purpose of the survey? Surveys conducted without a specific purpose can be disappointing. Try to think carefully about what you want to learn. Do you want to know if the level of your club dance is right? Do you want to know the opinions of dancers about the caller's program, or whether you should have workshops, or whether refreshments should be at the end of the dance or in the middle, or whether recently recruited members are able to keep up with older members, or what other activities the club members would like to participate in or any number of other questions?

ABOUT THE AUTHOR — *Launor Carter, a Ph.D. in Psychology, has been an officer in the American Psychological Association as well as the Society for Applied Social Research. He was Vice-President for Research and Development at the System Development Corporation and, just before retiring, directed a study of elementary and compensatory education, which involved a nationwide home interview survey of 10,000 parents of children in elementary schools. Launor and his wife, Mary Ann, have been square dancers for 35 years. — Editor*

The main point is that before conducting a survey, the sponsors should be clear about what they hope to find out.

Careful Wording

Word the questions carefully. This seems perfectly obvious but any number of surveys contain questions which are ambiguous or can be answered in more than one way. Don't word questions in such a way that there can be several possible answers, when only one is desired. For example, a question might be, "Which one of the following dance activities do you most enjoy: Lessons — Open club dances — Closed club dances — Festivals/conventions — Dancing vacations/weekends — Rounds — Workshops — Clogging?" Only one response is allowed but the possible responses form a mixed class. That is, "lessons, workshops, etc." are a different class of responses than "rounds, clogging." If one wants to know the preference for square dancing, rounds or clogging, then one should ask questions about that class of activities and not mix them in with "setting" activities such as lessons, workshops, etc.

Wording questions is an art that can be checked by the next procedure discussed.

Pretesting

Before the survey is administered, it must always be pretested. The purpose of the pretest is to get the bugs out. Problems such as poorly-worded questions, terms which are not understood by respondents, questionnaires that take too long, questions that respondents are reluctant to answer, questions which are so complex that the respondents have difficulty understanding, etc., should be corrected.

Pretesting should be done by personal interviewing. First the respondent should complete the questionnaire in the manner in which it is to be administered in the regular survey, and then the interviewer should go

over each question with the respondent to see if the question was understood and the response truly reflects the respondent's opinion. Then the survey should be revised and, preferably, run through another pretest.

Decide how the survey will be administered. Surveys are usually conducted through personal interviews, by filling out a questionnaire or by telephone. Using modern techniques, each of these methods can give good results. Personal interviewing is usually preferred but it is expensive and time consuming. Written surveys are used frequently and, if they are well constructed and the sample is carefully selected, can give good results. Telephone surveys need to be kept fairly short and often have serious sampling problems.

Sampling

One of the biggest problems in survey work is the drawing of the sample from the population to be studied. If one wants information about the reaction of beginners, one must sample beginners. If one wants information about dancers in general, then one must sample the population of general dancers. It is always better to have a small, well-defined random sample of a specified population than one drawn in an unspecified way from a poorly defined population.

One of the most famous examples of wrong predictions being made from poll respondents was the *Literary Digest* survey of the 1936 elections. The final result of that poll showed Landon with 1,293,669 votes and Roosevelt with 972,897. Of course, Roosevelt won the 1936 election by a landslide. In the 1984 election, the polls were extremely accurate because technical methods, and particularly sample procedures, have been greatly refined.

One must define exactly the population about which you wish to generalize. Do you want to know about your club, about dancers in your city, about dancers in the Southwest, about dancers nationally? Do you wish to know about beginners, about experienced dancers, about callers? In other words, you must carefully define the population about which you wish information. Then you must specify the sampling scheme to be used.

There are many different samples that can be drawn — random samples, stratified samples, longitudinal samples, area samples, etc. But the main point is that you must specify the sample and then indicate the sampling technique to be used. If the sampling is poor, the results are guaranteed to be poor. Sampling is where expert help can be most useful.

Analysis of Results

With modern data processing equipment, the mechanical aspects of obtaining survey results can be fast and inexpensive. There are coding tricks and survey forming methods which help in data analysis. However, the important part of data analysis is the interpretation of results. Here two factors are helpful. One is knowledge of the activity being studied, in our case square dancing; the other is experience with research methods. Usually survey researchers, social psychologists, and sociologists have such experience.

If all this sounds a bit complex and time consuming, it is, but well-conducted surveys can be very useful. More information about how to conduct surveys can be found in many books on survey methods, such as *Research Methods in the Behavioral Sciences* by Festinger and Katz or the *Handbook of Evaluation Research*, edited by Struening and Brewer.

LEADERSHIP

Mini Legacies Provide Leadership Development Programs At the Local Level

THERE WAS A TIME when square dancing operated with virtually no obvious leadership other than that provided by the caller/teacher. This individual and his or her hus-

band or wife would bear the total responsibility for the square dance program. The hall would be reserved, promotional material sent out, refreshments planned for, and the entire

program presented by this single individual or couple. No fuss, no muss, no complications to speak of.

With the passage of time, many things changed. The burgeoning popularity of square dancing with its increased complexities and the advent of classes turned many a caller's role into a full-time proposition, opening the door to dancer-run clubs and club-sponsored classes. With the caller/teacher becoming a specialist he frequently had little or no time available for providing club leadership.

With this change the visible leaders in the activity became the non-calling, non-teaching individuals, the dancers themselves. With this came the formation of dancer/leadership organizations or associations. It was to these groups and in this way that the responsibility of dancer-leadership training fell.

A Good Question

How important is it for a club to retain continuity in its own-going programs? How does a person "learn" to be an effective club administrator? How does one communicate with club members and with the caller/teacher? How do clubs successfully promote new classes and then absorb the class graduates once class has been completed? If each individual about to take over the reins of club government had to discover the answers to these things by himself it would be an exhausting responsibility. The exchange of ideas and

experiences, of successes and of failures, provide the guidelines for training courses where everything from tax and insurance problems, to the sensitivity requirements of leadership have been covered.

An Organization of Leaders

With the advent of the Legacy communications' organization in the mid-1970's came a broadening of dancer leadership programs. Legacy, which is itself formed of leaders from virtually every segment of the square dance activity, has established guidelines for leadership programs that stretch further than local boundaries, taking advantages of leadership experience on a broad basis. While Legacy itself looks at the wide spectrum of square dancing with no geographic barriers, it patterned Mini-Legacies as area training courses, recommending a list of its trustees who are qualified to step into a local leadership seminar and provide guidance.

Today well over a dozen communities have taken on Mini-Legacies, some of which utilized hotel and conference centers for a period of up to three days. These sessions generally cover in detail many of the major challenges and touch in less detail virtually everything that the dancer-leader needs to know. For a list of guidelines and names of leaders who have had experience in conducting Mini-Legacies, write to: Legacy, c/o Executive Secretary, Vera Chestnut, 2149 Dahlk Circle, Madison, Wisconsin 53593.

LADIES ON THE SQUARE

SEWING IDEAS



INTERESTED IN ADDING a sash to a square dance dress? Here's a suggestions on how-to-do-it from Joanne Shaw, writing in *Pen-Del FED-FAX*. Her suggestions come from a trial and error method of making a prom dress with a bow for her daughter's senior prom. Finding

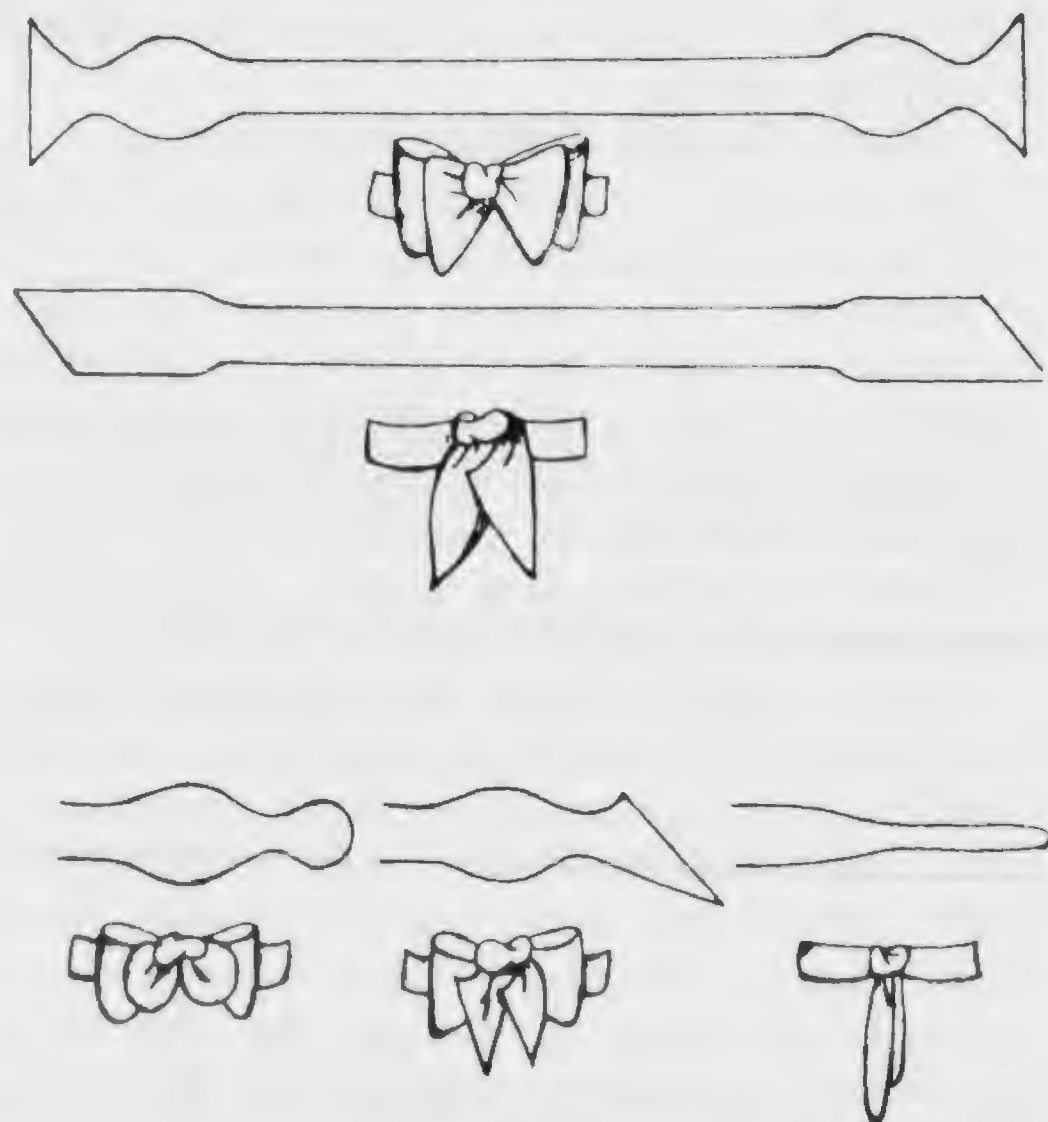
the pattern too bulky, she invented her own.

Lay out a man's bow tie (not the pretied kind) and note its shape. This represents a mini-version of the sash. Make the proportions to fit your waist, instead of his neck. A sash will result that is not too bulky and yet has

a big bow with a "splash" required for this type of waistline treatment.

The idea can be modified and applied to any sash. The portion that encircles the waist is narrower; the portion that is tied or hangs straight is wider. These proportions vary depending on the design effect desired.

Here are a few sketches of my "bowtie sash" along with a few variations.



Reusing a Wedding Dress

Jim and Kathy Oliver were married 25 years ago and as the past four years have been spent enjoying square dancing, they decided to celebrate their Silver Anniversary with a square dance. Out came her wedding dress



The dress — Then and



Now

(stored in a sealed box all these years). Her former 18" waist needed some adjusting. This was accomplished by removing the bottom ruffle from the full-length gown and using it to make a new bodice and sleeves identical to the original dress. The silk chantilly lace over bridal satin made an elegant dance dress. Jim opted for a ruffled western shirt rather than a suit as the celebration took place in Texas in July! Friends, family and the Olivers enjoyed the event to the fullest.

To Make Cording

Marg Johnston, Santa Barbara, California (see this month's Feature Fashion) offers this hint for making cording. Cut bias stripes, about 1". Buy cotton cording (your choice of size); wash cording for shrinkage.

Put two edges of bias strips over the cording and baste it (right side out). Lay right side of piping to right side of dress (collar, waist, etc.). Machine baste close to cording with zipper foot. Lay lining on top, turn over and

*Please see **LADIES**, page 71*

CORRECTION TO QUAKER STITCH CAPE

The knitting instructions for this cape appeared in the June, 1985, issue of **SQUARE DANCING** Magazine. Unfortunately the instructions omitted the "repeats" on the odd numbered rows also; to start you should cast on 56 stitches (not 66).

- Row 1 :** (Right side) Knit 10 sts (collar), place marker. Knit 28 sts (body of cape), place marker. Lace Trim: Knit 1, * YO, K2tog; repeat from * across row, end with YO, K1. (There are now 19 sts. in Lace Trim Section.)
- Row 3 :** Knit 28 sts; K2, * YO, K2tog, repeat from * across row, end with YO, K1. (20 sts)
- Row 5 :** Knit 28 sts, * YO, K2tog, repeat from * across row, end with YO, K1. (21 sts)
- Row 7 :** Knit 10 collar sts, purl 28 sts, K2, * YO, K2tog, repeat from * across row, end with YO, K1. (22 sts)
- Row 9 :** Purl 28 sts, K1, * YO, K2tog, repeat from * across row, end with YO, K1. (23 sts)
- Row 11:** Purl 28 sts, K2, * YO, K2tog, repeat from * across row, end with YO, K1. (24 sts)

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

Would You Like An Introduction?

IN TIMES PAST I was a great advocate and supporter of Introduction to Challenge and, later, Introduction to Advanced sessions at weekend festivals. I have changed my opinion of late. I recognize two major reasons for this change in thinking. First, I don't believe that dancers really need an introduction in the same sense that they once did. Five to ten years ago the Challenge and Advanced programs had a very small circle of acquaintance. Many dancers really had little, if any, idea of what the programs were all about. Chances were that there was not even an Advanced or Challenge program in their home area. Questions included: Does it mean faster dancing? Does it mean more APD? Does it mean more calls? If so, how many? Is it fun? Would I have fun doing it? Can I do it?

Today's potential "intro" dancer may not know the answers to all those questions, but the chances are they know most of them. Furthermore, if they don't, there are many sources ready and eager to provide answers. There are magazine articles. Callerlab has a booklet on Advanced dancing. Most communities with 20 or more squares of dancers have an Advanced club or workshop with members and callers very willing to explain the requirements, concepts, and benefits. As a result, most dancers who are seriously interested in learning Advanced and Challenge dancing are already involved in the programs. In addition to the current prevalence of readily available information, there is the simple fact that really getting into the Advanced or Challenge program requires an extensive, progressive training period. Even if an entire weekend were devoted to an Intro program, the average dancer would not come close to assimilating a working knowledge of the program. Thus, I don't see the program as "needed" for the success of a weekend. I sense that many program chairmen feel, however, that they must schedule programmatic variety

in order to demonstrate enlightenment; and they see Intro programs as a *prima facie* way of providing variety.

But I Would Rather Just Dance

Yes I would. I would rather dance A1 than walk around through an Intro to A2, C1, C2, or whatever. The chances are that the caller has some things to say and do at a bonafide dance level that are different from what I have previously seen at that level. Even if I have danced to him before, a well-prepared caller will have something new to offer. I would like him to have an opportunity to do it for me.

Even in areas where Advanced and Challenge clubs or workshops exist there are still very few open Advanced or Challenge dances. Thus, most dancers look forward to going to a festival/weekend and simply doing their thing, that is, dancing at their current destination level. Many do not get any chance to just dance to someone other than their own caller/teacher. And since that environment is often dominated by teaches, walk throughs, and various means of instruction, they really are not looking for more of the same. I think they just want to dance.

Now, this is not to say that there are not callers out there that can put on an interesting and viable program of an Introduction nature. I know many who can certainly do that in a most entertaining way. But if a caller feels Intro is his *forté* and wishes to do something along those lines, he can still do it within the framework of his own programming judgment since the buck always stops with the caller on the stage anyway. The big benefit of not officially programming an Intro session is to the dancers who might otherwise be subjected to a caller who really can not do justice to a one hour, or sometimes one-half hour, Intro program.

Programmers Hear This

Thus, my plea to festival programmers is: (1) Hire competent callers. (2) Provide time

for all viable levels for your event. (3) Let each session be an advertised dance session (No Intros or A2/C1/C2 Workshops, whatever those are supposed to be), and let the caller decide what to do for those dancers present at that time in the program. Variety will automatically follow from having more than one caller do his thing at each level at which he is capable. I dislike nothing more than going to a festival with three or four callers and not getting a chance to have each one "do it for me," especially if this lack of opportunity is caused by programming that has the caller doing an Intro program at the expense of a *dance* at a level at which he is qualified to call and I am qualified to dance.

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado

MOST OF THE PEOPLE in your square dance clubs at this point in the year have at least a year's dancing experience. If they were taught properly, and have had the chance to dance to thoughtful callers, the following modules, built around unusual square thrus, should spice up a tip or two. The two setups start out fairly easy with only two couples taking part in the action. This should allow the caller to spot any couples having problems and to help them through.

ZS-ZB

Four ladies chain
Roll away half sashay
Heads square thru
Box the gnat

ZS-ZL

Four ladies chain
three quarters
Roll away half sashay
Heads square thru
Split the outside two
Around one to a line

The following zeros get a bit more in-

involved. Notice the gimmick of having the ends of a line box the gnat in order to get two boys and two girls together early in the module. After that watch out. In the ZB-ZB module you can expect some couples to have a problem with the square thru from two facing lines and often the people facing out will not want to stand in place while the centers square thru three-quarters. In the ZL-ZL module the slide thru, after the men square thru three quarters, sets up a two-faced line. It is very smooth but sometimes the man on the right coming out of the square thru three quarters thinks he should be turning a different way.

ZB-ZB

Slide thru
Ends the box the gnat
Everybody square thru
Centers square thru
Centers in
Cast off three quarters
Box the gnat
Right and left thru
Slide thru

ZL-ZL

Flutterwheel
Ends box the gnat
Everybody pass thru
Wheel and deal
Men square thru three quarters
Slide thru
Ends circulate twice
Bend the line

The following getouts are each designed to work from a same sex ferris wheel followed by a same sex square thru three quarters. At the end of the square thru three quarters everyone is looking straight at the corner so you should have no problems there. Some dancers will not realize that they are already headed in the proper direction to do a right and left grand. An extra prompt to look for the partner helps avoid any confusion.

ZB-AL

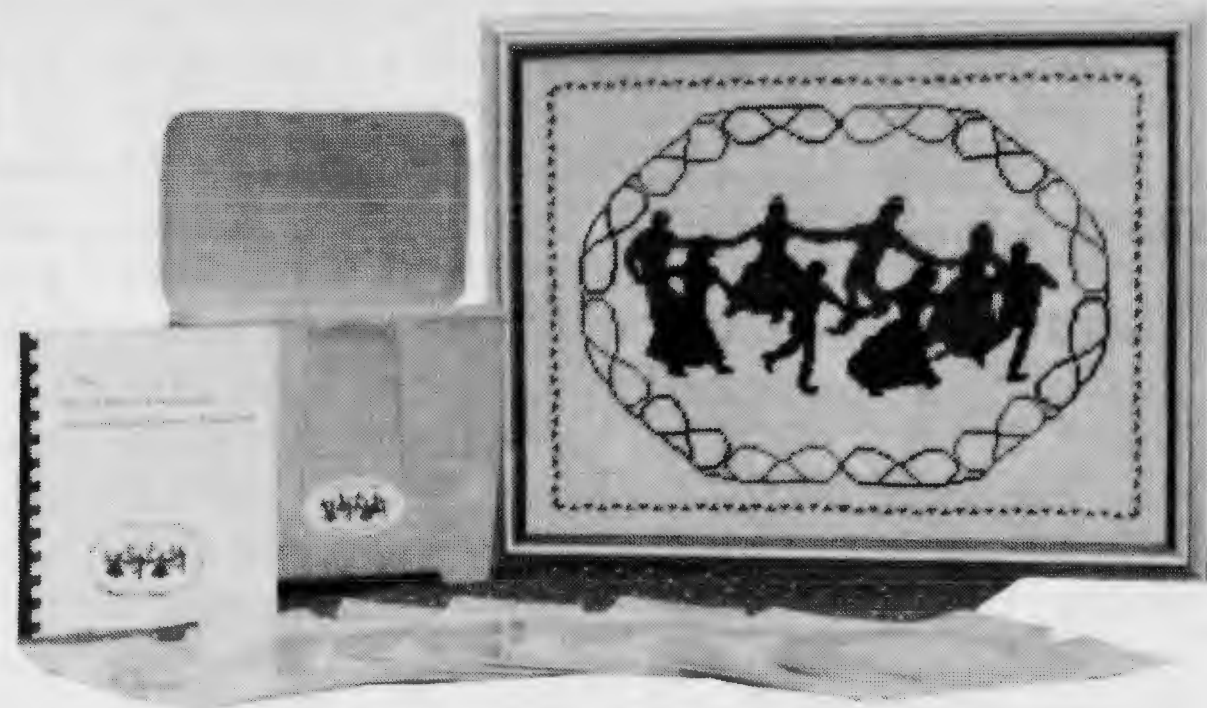
Right and left thru
Touch a quarter
Swing thru
Centers run
Couples circulate
Ferris wheel
Men square thru three quarters
Left allemande

ZL-AL

Pass the ocean
Girls circulate
Hinge a quarter
Ends trade
Centers run
Ferris wheel
Girls square thru three quarters
Left allemande

If your dancers can dance these modules with no problems, you should give yourself a pat on the back. You have done a good job of teaching square thru and given the dancers enough practice.

A PACKAGE of SQUARE DANCING FUN



THERE WAS A TIME when almost the only source of square dance information came from the lips of a single individual, a school teacher in Colorado Springs. Alerting the nation to the joys of square dancing in the mid-1930's, Dr. Lloyd Shaw was truly an evangelist for this American tradition—square dancing. For a decade after the end of World War II, callers and teachers flocked to the small schoolhouse under the shadow of Cheyenne Mountain, in Colorado Springs, to listen to “Pappy,” to learn from his lectures and to try out their calling and teaching skills.

Much has happened and many years have gone by since those days but the activity has continued to grow and from his teachings, many other young callers have started out on the right foot. From Shaw's early summer leadership courses, came callers who would in time conduct their own caller's schools. From these schools would come other generations of callers. To one degree or another, each succeeding caller has been influenced by the pioneering Lloyd Shaw and his wife, Dorothy. Although Lloyd Shaw passed away in 1958 and Dorothy earlier this year, what they have given to the world has been kept alive through the Foundation that bears “Pappy's” name.

Today, the Lloyd Shaw Foundation is led by their president, Enid Cocke (Lloyd and Dorothy's granddaughter) and its regular meetings are held both in Gramby, Colorado and at Copecrest, Georgia. Over the years, the Foundation has done wonders with special University clinics for school teachers needing training in order to provide dance programs for their students. As part of their on-going activities, members of the Foundation have produced a recreational dance program con-

taining simple American dances, as well as folk dances from other countries.

Recently, under the leadership of Don and Marie Armstrong, a new kit containing a number of records with and without calls (some specially recorded in Europe and others gleaned from the vast inventories of recorded dance music in the United States) has been produced by the Foundation.

A manual, edited by Marie Armstrong, detailing the project and explaining the dances, is a vital part of the collection. This book takes nothing for granted, explaining to the leader how to present the material and how to prompt and cue the dances. Of particular value is the fact that the records which accompany the program contain both a voice-over-music track and music only which serves the double purpose of making it possible for the teacher to instruct the dances and then put on the with-calls record tracks or, by listening to the with-calls sections, learn the necessary timing and techniques of prompting the dance over the music-only segments. The collection is a dedicated work by talented artists. If you're interested in learning more about this and other Lloyd Shaw Foundation kits and programs, you may write directly to the Lloyd Shaw Foundation, Sales Division, 12225 Saddle Strap Row, Hudson, Florida 33567 (telephone — 813/862-1014).

The Lloyd Shaw Foundation conducts several week and week-end dance camps during the year. For information, write to Don Armstrong, 7512 Clanton Trail, Hudson, Florida 33567. To contact the president of the Lloyd Shaw Foundation, write Enid Cocke, 2217 Cedar Acres Drive, Manhattan, Kansas 66502.



The Dancers

Walkthru

THE ART OF LISTENING

by Wade Dill, Cleveland, Ohio

I LIKEN THE 68 Mainstream moves of Western style square dancing to the 68 steps of happiness. They say learning is hard work but learning to square dance is somehow different. Of course it requires concentrated listening to the caller's directions and listening is an art which, sadly, too many of us have neglected. No more! A non-listener will never be able to enjoy the challenge and delight of climbing those 68 steps up the Mainstream ladder of square dancing.

If I never got anything else from square dancing, my gradually increasing ability to really listen is worth all the effort. Add to this the sport of the dance and the "reach out and touch someone's hand" friendliness and I have a glow even before I get to the dance.

Of course mistakes are going to be made along the way. Just as you think you have an automatic reaction down pat, along come the moves in different sequential combinations. This constant variety keeps the learning process fascinating and challenging. Most dancers have fun learning this automatic conditioning of the mind along with arm and leg movements.

I'm in my late 70's; my wife is 10 years younger. We have physical problems but when we dance we slough off 20 years.

Authorities on the subject of listening say that one third of divorces are caused by the failure to really listen to one's spouse. Additional authorities refer to the loss of business and mistakes made by failure to listen. Dr. Lyman K. Steil, noted author in the field of listening, states, "... the best listeners are usually the most active listeners." i.e., it is something developed through study and practice, not turned on at will. He also says,

"Don't jump to conclusions." This would tie-in with not anticipating the caller. And "listening is surely central to any genuine meeting of minds and hearts" (and I might add to becoming a good square dancer).

So, brush up on your listening. You'll find a fountain of youth bubbling up through your square dancing.

BADGE OF THE MONTH



When this class was organized in Bracken County, Kentucky, there were no angels to assist the caller. Everything was brand new. When things became so confused that the caller could not get the dancers back home, he would call out "air raid." This meant "everyone go back to home position."

When it came time to organize a club from the class and choose a name, Bracken Air Raiders was a natural. This very unusual badge is in the shape of an airplane. The background is blue; the writing in white.

The club dances on the second and fourth Fridays at the Watson Community Building in Brooksville, Kentucky. Stop by and see what your reaction is to "air raid!"

A Party With More Than Just Dancing

ONE OF THE OLDEST continuously active square dance clubs in the Cleveland area, the JCC Squares, held its 24th Anniversary dance this year. It's founder and teacher/caller, Elsie Jaffe, is still behind the mike guiding the members.

This year's party was planned as a celebration to include not only the active club members, but also past members, prospective members and friends. With this in mind, the evening was filled with more than just dancing, in order that everyone could participate. Following a catered dinner and a witty after-dinner speech about the history and reasons for after-dinner speeches, a game of charades based on square dance calls brought out the "ham" in everyone present. Next came a series of planned limericks, poems and prose. Elsie Jaffe then called some simple mixers, round dances and squares and a club member

made her debut as a caller presenting one tip. Various members entertained with folk dances, a piano solo and a vocal quartet. This all gave variety to the six-hour evening, with not one person leaving early!

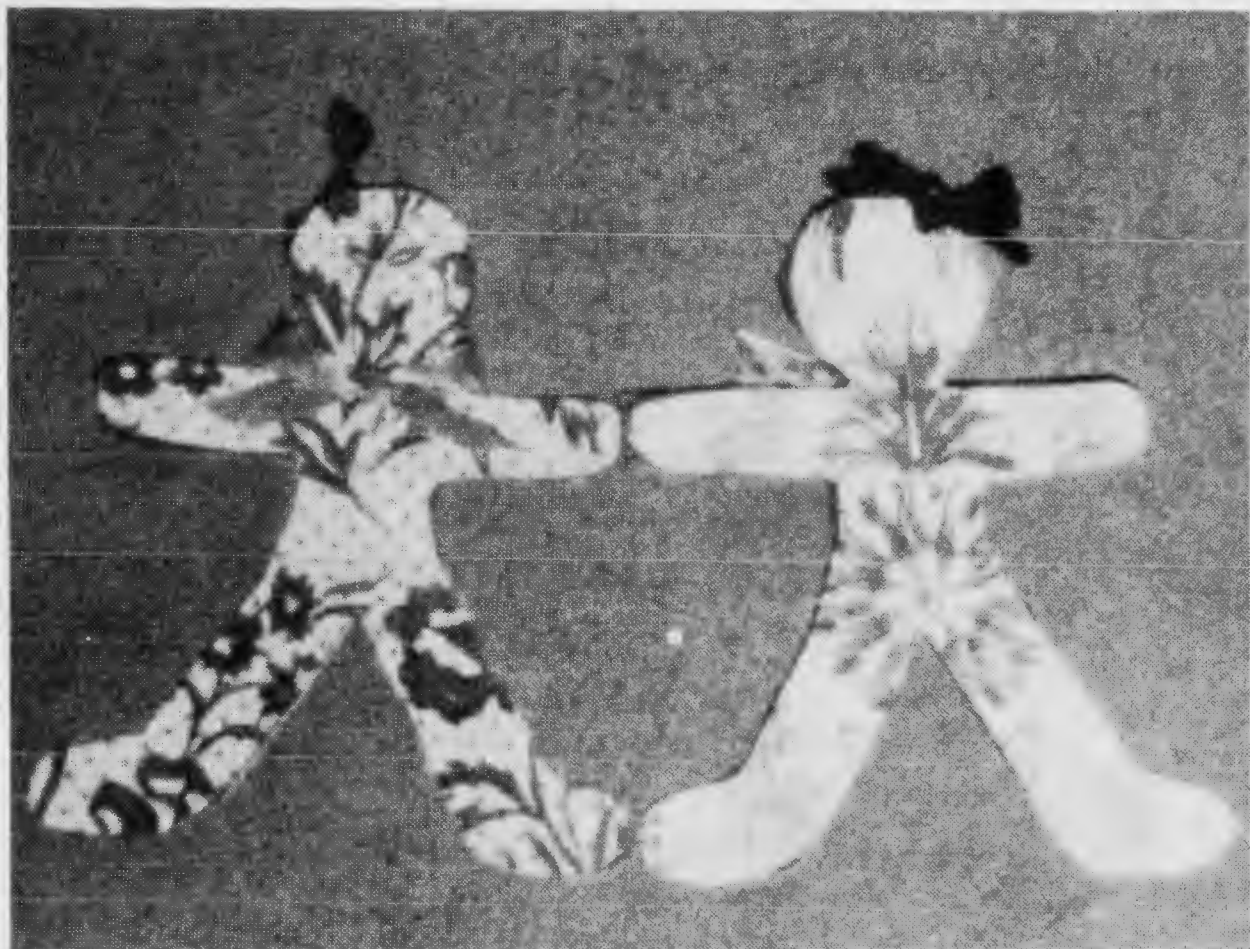
Elsie suggests that this type of evening conveys the many facets surrounding a square dance club — more than just dancing. When a small group of members (usually the club officers) lead the way by planning for an event where the program structure includes food, music and a dance floor, the results can be outstanding.

A Square Dance Blessing

Prior to dinner, Gene Bahniuk, Vice-president of The Jewish Community Center Squares, gave the following blessing which he had written. He offers it to any other group who might wish to use it.

If this is the best of all possible worlds,

The doll decorations are shown flat and standing up with "two couples" circling left.



It is an imperfect world.
In the midst of this imperfection
We have much to be thankful for.

We have teachers who show us more than
the mechanics of dancing.

We have leaders who have made our group
a family.

Most of all we have members who give us
joy, just by their presence.

Let us pause to give thanks — each in our
own way — not only for the food we are about
to receive.

But also for the bountiful gifts of fellowship
we have received.

Table Decorations

Colorful “dancing dollies” were used as
centerpieces on each table with a long row of
them also lined up on the dessert table. The
materials needed are construction paper,
wallpaper books (outdated books are usually
easily obtainable at stores) and snips of ribbon
and yarn.

The WALKTHRU

Make a paper pattern, outlining the doll's
shape. The JCC dolls were approximately 5"
tall. Trace this on a variety of wallpaper and
construction paper, the wallpaper being the
front of the dolls, the construction paper glued
to the back. Four dolls are joined together at
the arms with Scotch tape. This allows them to
stand in a square. Bits of yarn or ribbon are
attached to the head of two of the dolls in each
square representing the ladies. Ribbon ties or
paper hearts are glued to the neck of the other
two dolls, representing the gentlemen.

Each foursome folds flat for easy storage
(allowing the decorations to be made well in
advance of any party) and for easy carrying to
the dance. They can be given away as favors to
those attending or boxed up to be used at
some future event.

Murphy Goes Clogging

IF YOUR CLUB has ever put on an exhibition or
demonstration, you may find the following
list seems familiar. Written by Jerry Johnson,
it is reprinted from *The Flop-Eared Mule* and,
while it was directed at cloggers, it also could
apply to a square dance club, a round dance
club — in fact, just about any club!

“Everyone knows Murphy's Law — any-
thing that can go wrong will! And a lot of
people know Rohlm's Corollary — Murphy
was an optimist! What better fertile ground for
Murphy to practice his tricks than clogging?
So, with this in mind, I have listed several
observations of Murphy at work.

Check These

(1) If you are to meet the rest of the team to
caravan to a location that you couldn't possibly
find, everyone else will be late. They will only
show up after you have gone to look for them
and then decide you aren't coming and leave
without you.

(2) If you carry an extra crinoline for the
team, two people will forget theirs. If you
carry two extra crinolines, three people will
forget theirs, etc., etc.

(3) The more time and effort you put into
your hair-do, the harder the wind will be
blowing.

(4) If you went to a beauty parlor just to get
your hair fixed for a special performance, rain
is assured.

(5) The larger the crowd watching, the
more likely you are to fall. The larger the
crowd, the more spectacular the fall will be.

(6) The hotter the weather, the more likely
the person in charge of bringing water will
forget.

(7) The bigger the introduction the emcee
gives your team, the worse the performance
will be. If you are introduced as the best team
that's ever danced, total failure is assured.

(8) If your taps are old and worn, they will
come off during a performance.

(9) If your taps are newly installed and have
never been danced on before, they will come
off during a performance.

(10) If your taps have finally reached that
comfortable stage where everything fits and
feels good, they will come off during a per-
formance.”

Traditional Treasury

By Ed Butenhof, Rochester, New York

ONE DANCE OFTEN SEEMS to lead to another. An idea for a movement seems to spark another idea which modifies the movement or builds on it. In that way, traditional dancing has changed, grown and spread over the years. Some variations live and become standards and others, of course, just fade away.

The dances presented today grew in just that way. The innovators are unremembered as the dances get passed from hand to hand. They are given to you now with the thought that you can either use them as they are or continue the creative process yourself, or both.

The first came from Brad Foster, a California traditional caller (who also plays piano and accordion), who is presently the Executive Director of the *Country Dance and Song Society*, a group which seeks to preserve traditional dancing, both English and American. Brad says he did not originate the dance but he's not sure where he got it from either. He thinks it was probably somewhere in New England where he first danced it, but not necessarily in the exact form that he now calls it. Brad had no name for it, so I'll simply call it:

BRAD'S DANCE

Music: Any hoedown, phrasing is not critical

Break:

Allemande left and the ladies star (right)
Gents walk around but not too far
Allemande left and the gentlemen star (right)
Ladies walk around but not too far
Allemande left and partner balance
Swing (two count swing)
Promenade

This is the triple allemande figure which many will recognize as such. While the ladies star, the men walk around the outside in the opposite direction and vice versa.

Figure:

First couple lead right and circle left
Leave lady there and circle three

Man goes to the third couple and circles three

Take the man and circle four

Man takes the other man (Surprise!) on to couple four and circles four.

Leave him there go home alone

Six to the center and back you go

Two lone people do sa do

Those two swing while six circle round

The six join hands and circle left all the way around to place.

Allemande left (original corner)

Grand right and left

Meet partner, promenade home

When Bob Dalsemer, a caller in Baltimore, saw my May column he was reminded of another variation on The Route, also with a diagonal chain. He says he found it in Rod Linnell's *Square Dances From a Yankee Caller's Clipboard* collected by Louise Winston, and this is his modification:

ROD'S DONEGAL

Music: Windsor 7130 Back To Donegal

Head two lead to the right

And circle to a line

The head two ladies chain across

The sides go any old time

The ladies chain diagonally in each case

Head two ladies chain right back

The sides go back in time

Both chains still diagonally

Then down the line you turn

And chain the ladies one more time

Across the set do a right and left thru

And turn that girl you do

Now down the line you pass thru

And swing the one that came with you

You allemande left your corners

Promenade your partners all

And promenade back home again

To dear old Donegal

Bob adds: "It's important to call the figure once for heads, then once for sides, again for heads and again for sides with an ad lib opener, break and ending. It's not an easy dance, so be sure there's solid preparation in the program first!"

Gems of the Past

Stand Fast



THE FUTURE OF ROUND DANCING depends upon the caller, leader and teacher. The goal of any recreational activity is enjoyment through mass participation. The function of a leader is two-fold: to teach and to guide. By setting a wholesome and spirited example and providing a program in line with the best current thinking in the field, one can best help more people have more fun round dancing.

These words, written by Dena Fresh, Wichita, Kansas, stand as strongly now as they did when submitted to SQUARE DANCING Magazine in 1959. It's interesting to note that when it comes to leadership very few of the basic rules ever change. Here are further excerpts with regard to the requirements of a round dance teacher as presented in Dena's article 26 years ago.

First of all, the potential teacher should have a good sense of rhythm and timing even though he lacks professional musical training. He should recognize easily and quickly the basic 2/4 and 3/4 rhythms and stay on the beat as he teaches. Even though his dance background has been in ballroom, square or folk dancing, he should possess a working vocabulary and understanding of accepted round dance terminology. Leaders in the field now offer booklets explaining these in detail.

Familiarity with the best of the older but ever-lasting rounds is beneficial in spite of the fact he may now be stressing the current popular hits. An awareness of the importance of keeping the round dance class within the reach of dancers of average ability and reasonable willingness to learn, assures the leader of a definite teaching future. He should never allow his own dancing skill and enthusiasm to tempt him to set too fast a pace or teach too many difficult routines.

Kind — But Firm!

Today's round dance teacher doesn't particularly need training in educational tech-

nique or philosophy to be able to diagnose and cope with individual or class problems. He needs but to test his character on the trouble-maker by being kind, but firm — and the more self control he exhibits in a tedious situation, the better he is!

The flourishing round dance class and teacher are the ones who have **FUN** together. The teacher must make the dancers feel welcome and that they are making astonishing progress. He should not overstress technical points or focus on mistakes. He should teach his dancers to *dance* rather than too many new routines. And he should be sure they can execute correctly and easily the fundamentals or basic steps used in all round dances.

Important as technical methods may be, the dancers will be influenced by the teacher's attitude and dancing example, reflecting his social philosophy and copying every mannerism. A successful teacher is one who is laden with simplicity and sincerity; one who stays humble so he can climb.

☆☆☆

SURVEY SAYS

THE OPINIONS CONTAINED in 3,241 surveys, returned to Roundalab from round dancers all over the world, have been tabulated as a valuable guide for the future. The average round dancer answering the survey had square danced over ten years and been round dancing for almost eight years. The majority are in the 50 to 65 age group and over 92% have square danced. 80% belong to a round dance club with 79% dancing the easy intermediates, 57% at intermediate and almost 26% at high intermediate.

While over 28% learned the basics of round dancing at a square dance club, 74% also attended a basic class of round dance instruction. Over half attended an intermediate class

and slightly over 35% had taken some form of ballroom instruction. Dancers showed a strong dislike for round dancing to tapes and cued records and a mild dislike for records with vocals as well as memorizing sequences. Many commented vocals are too loud and they find it difficult to listen to two or more voices simultaneously.

The round dancers greatest pleasure, besides the enjoyment of round dancing itself, was being with friends and leaders cueing rounds. Pleasure was expressed in the learning of new figures, the exercise, learning new rhythms and just plain getting out. Mild pleasure was new acquaintances, the challenge of rounds, cost and clothes.

Most comments on the surveys dealt with new dances and level of dances. It was the feeling of most that there are too many new

dances and that most of the new ones did not stay around very long. Some suggested that classics should be taught, that a better quality of dances at lower levels is needed and that more different rhythms should be used. Comments also pointed out that the level is too high for the length of time a dance stays around.

There were other comments dealing with standards, teaching techniques, etc., too numerous to be noted here. However, anyone desiring a more complete copy of the compilations (by state) may write the Roundalab office, 3 Churchill Rd., Cresskill, NJ 07626. A large measure of praise goes to Cliff and Pam Gordon, Survey Chairman, for handling the computer entries, compilation and evaluation and Roundalab thanks all who took the time to answer the survey.



Bill and Martha Buck, Shreveport, LA

THE REALIZATION that they wanted to become more than casually involved in the round dance activity came to the Bucks while taking square dance lessons. This was in 1977 and they certainly took fast action in turning hopes and expectations to reality, for within three years Bill and Martha were teaching their first round dance class. Now, they teach a basic class, have an easy intermediate club and are leaders of National Carousel Club Number 157. The Bucks are members of Roundalab, URDC, the Dixie Round Dance Council and are currently serving as president of the Louisiana Round Dance Teachers Association. Bill is the instructor and Martha the partner. Bill cues for two square dance clubs and they have been featured instructors at festivals in Arkansas, Texas, Alaska and Louisiana. On the 11th and 12th of October

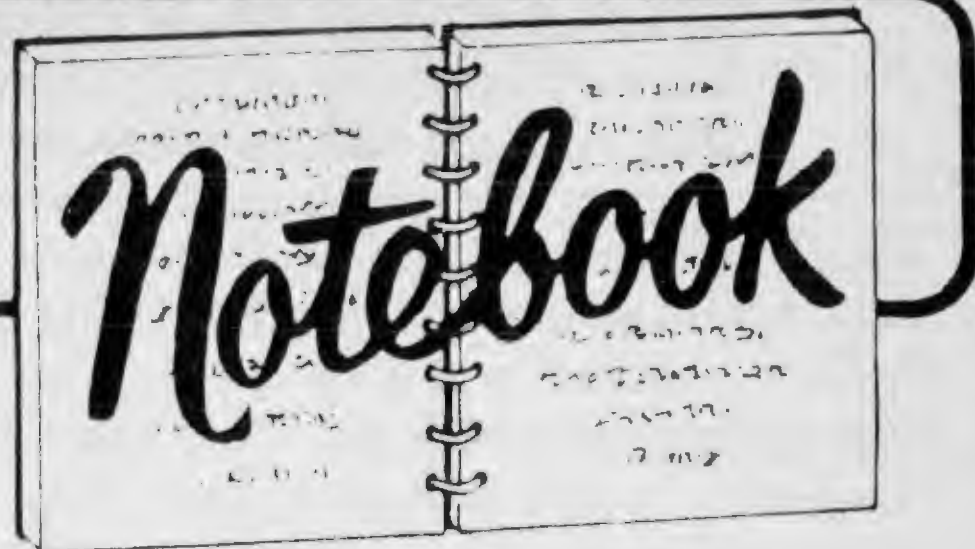
they will be leading the rounds at the 36th Arkansas Square Dance Federation's Southern Jubilee in Pine Bluff.

Bill and Martha believe it is important to provide dancing programs for every dancer from the newest to the most experienced. They back this up every month by holding an "All Level Round Dance." Everyone attends from the new graduate to the more advanced dancer. All levels of dances are cued and a special bond of caring and acceptance is shared from dancing *Mexicali Rose* to *Lovely Lady*.

Just recently, this energetic couple tried their hand at choreography and, true to form, their efforts were not in vain — one of their earliest, *Am I Blue*, will soon be released on the Merry-Go-Round label.

They are totally committed to a continuing program of self-education — vacation, 1985, for the Bucks meant attending the Procter's Dance Improvement Clinic and square dancing with Frank Lane at Estes Park. Ask these round dance leaders about their personal philosophy and they'll tell you, "We feel that patience is one of the most desired qualities of an instructor. Equally important is the willingness of the instructor couple to continue to learn and broaden their knowledge by attending festivals, clinics and teacher-training sessions."

The CALLERS



*A Municipal Recreation Program
Which Includes Square and Round Dancing*

DOES IT FIT?

by Bob Van Antwerp, Stateline, Nevada

Quite a number of you who are reading this article may have had your baptism of square dancing under the auspices of your local parks and recreation organization. This would not be strange for many communities have found that square dance programs attract some of the largest local attendances which means that the citizen's tax dollars are being redirected to the residents of the community. A leader in the field of recreation, who has many years of experience not only in calling and teaching but in actual recreational leadership within one of California's largest communities, takes a look at the activity.

DURING MY 30 YEARS in the municipal recreation field many things have passed by me that I thought might be of some interest to you square and round dance friends. Just what in your own mind does square and round dancing do for the recreation-minded public? First, both squares and rounds are important facets of recreation in today's society. To some people square and round dancing is relaxation. To others, it is an escape. And to still others, it is making new friends or developing new skills. The true strength of a basically sound square and round dance program is the variety of benefits derived by all ages — children, teenagers, young adults, adults and senior citizens. The individual is the community's concern as it plans recreation programs to enable people to enhance their development of capabilities, through experience in a program of recreation devoted to simple mixers, beginner's instruction classes in rounds and squares and a follow-up program for placing these people in clubs.

Planning for All

There is a definite need for proper planning to meet the needs of all of the ages for adequate advance planning. These segments include proper timing and knowing when to start a program or an idea in order to have it receive acceptance; doing a good job with good leadership and proper degrees of instruction; using existing facilities before trying to get new ones; making full use and cooperation of the schools; making use of special fees and charges to assist in financing; developing good working relationships with other instructors and callers; keeping the public informed of the outlined dance programs; using the press, when available, on special occasions for special features on the

square and your dance program and developing and producing dancers who heartily approve of the program and who because of their satisfaction will be able to help sell the activity to others.

ABOUT THE AUTHOR: *Bob Van Antwerp, who last April finished his second term as chairman of Callerlab – the International Association of Square Dance Callers, retired a few years ago as Director of the Long Beach, California, Recreation Department. This puts Bob in the rare position of understanding the part square dancing can play in filling the needs of the community's citizens. It would be remiss, in saluting this author, not to say that he has been of extreme value to this publication over many years. He has served on our staff at Asilomar for more than 27 years, has been a mainstay in working with us on the creation of Callerlab, has traveled with us on more than a dozen tours to almost 50 countries around the world. Bob's many contributions to this activity, to this publication, The American Square Dance Society, together with the friendship of both Roberta and Bob Van Antwerp are especially meaningful to those of us who have had the pleasure of publishing this magazine.*

It is our duty to do a better job of teaching and instructing in our classes and improve our efficiency and leadership. Too many instructors are driving people back to their TV sets by lack of proper planning and by rushing too soon into teaching before proper indoctrination. The beginner-instructor in squares and rounds must seek self-improvement. After once achieving an established following and reputation, the work has just begun. From here, the job is holding the following and maintaining the reputation. Leaders cannot rest on past achievements.

Our selection of instructors in the recreation program was usually based on leadership traits, personality, ability, along with many other things that we focused on for our final acceptance. Some of these were:

Confidence — People follow a confident leader without hesitation but they rarely follow a leader who does not seem sure of himself. The person who does not exhibit confidence is often not a leader.

Technical Skill — The fluffer, the "hot air artist" with no real knowledge of teaching and calling may make a good first impression and obtain a high degree of acceptance at first, but this will seldom last. He will never be respected by those who participate with him and know him best.

Communication — The leader who cannot communicate to his dancers is lost. The leader must be able to use established tools of speech and have the ability to reach those he leads.

Frankness and Honesty — Being tactful does not imply being cowardly or dishonest in one's convictions. The leader who straddles the fence on issues, hesitating to speak out frankly and honestly when his opinion is asked, is not a true leader.

Courage — Leadership is at a premium because so many people are loath to make decisions, are lacking in enthusiasm, timid in their faith in themselves, afraid of the burden of responsibility and undecided about their direction.

We did have in our activity many capable and dedicated leaders who worked diligently to put square and round dancing on a sound and lasting foundation. They were always striving to attract more and more people to the activity and trying to make the activity so enjoyable that it would continue to grow year after year. Wouldn't it be wonderful if we were to all keep this in mind?

This reminds me of the story of the three stonemasons — all three of them were cutting stone, but when asked individually what they were doing, here were their answers:

1st Stonemason: "Obviously, I am cutting stone."

2nd Stonemason: "Don't bother me, I am earning a living."

3rd Stonemason: The last one, lifting his eyes, said with a smile, "I am building a cathedral."

Actually, all three were doing the same kind of work, but their reactions were a matter of attitude . . . to one, the task was boring, to another, just a job, but to the third, the same task was thrilling. He had a creative purpose.

Here are some of the essentials a recreation department must possess if it is to have a successful program of square and round dancing.

- Top leadership • Avoid rushing into the selection of instructors • Observe how potential instructors teach prior to hiring them • Demand good, qualified supervision of classes • Be sure the instructors know what is expected of them in the recreation department, i.e., a planned promotion (starting dates of classes should be listed for one year). • Realize that enthusiasm is necessary in promoting any on-going activity • Plan classes and advertise well in advance — months and even a year is not too long • Evaluate the program periodically • One person should be in charge of both square dance and round dance programs for proper coordination • Be consistent with teaching methods for all instructors • Plan a program for graduates into club activities when possible.

Shopping List of Possible Problems

Here are some of the problems that may be encountered:

A decision must be made whether to sponsor a square dance after participants graduate from instructional classes. The Long Beach Recreation Department does not sponsor clubs, but allows use of recreation halls on a charge basis to organized clubs.

There is a problem of keeping top leadership in the instructional field in a tax-supported program.

Halls must be adequate in regard to size, heating, ventilation, floor quality and cost.

A decision must be reached regarding establishment of a charge for the participants. There is quite a variance in fees for instruction throughout the country.

In some areas a gradual buildup is needed in the inauguration of a square dance and round dance program.

Recreation department administrators should insist on keeping the square dancing on a recreational basis and not allow the instructors to promote themselves for outside interests.

Planned support by Municipal Recreation Departments of a sound square and round dance program can be an asset in many respects — as a fringe benefit it can offer an opportunity to publicize other programs, as well as provide a financial return to the Recreation Department. Many cities do not consider this type of dance program a good investment, due to the lack of proper planning with staff and selected instructors before launching the program. Through proven results, a basically good square and round dance program can be very successful and we, in Long Beach, felt it was one of the highlights of our Municipal Recreation Department. To answer the heading of this article — Yes, it definitely fits!

Style Lab

An Example of Old Style Challenge

“RIPTIDE” RIDES AGAIN

THOSE WHOSE participation in square dancing runs back a number of generations find it difficult to forget some of the older patterns that formed the nucleus for the program when contemporary square dancing was just getting off the ground.

Anyone who thought that all dancing was restricted to the *very simple* because it was limited in the number of basics used, would be in for a surprise. As a matter of fact, because of the change of style of dancing, many of today's dancers, if not all, would find it difficult if not impossible to do a dance such as

CHECK THE BASICS

It's not that this dance, written by Bob Hall in the 50's, would fit in to today's dancing but it is one of many examples of a challenging pattern using a limited number of basics. Count them: Forward and back, right/left hand stars, arm and hand turns, box the gnat (and flea), do sa do and see saw, balance and allemande left. We count fewer than a dozen.

Rip Tide. Let's go through the calls, numbering the points illustrated by the photos, and count the number of basics as you go along. Starting with the square (1) here, essentially, is the call.

First and third go forward (2) and back (3)
Star by the right on the inside track (4)
Turn your corner with a left arm swing (5)
Actives box the gnat with your partner (6)
in the center of the ring
Pull by (7), head right back
to the sides of the town
And do sa do go all the way around (8)
To an ocean wave and you hang on tight
Rock forward (9) and back
Now turn by the right
Heads star by the left (10)
in the center of the ring (11)
To the opposite shore
with the right arm swing (12)





Don't let the call "opposite shore" which would be unfamiliar in today's jargon, throw you. It simply means the dancers would star approximately 180° to work with the inactive couples that were across from the ones with whom they just worked.

Into the center and swat the flea (13)

An oldtimer will know that swat the flea or box the flea is the same as boxing the gnat only with left hands. In this instance, the active (head couples) would return to the center and with their own partner do a left handed box the gnat.

Pull by (14)

**Head right back to the sides of the sea
And see saw, left shoulder
go all the way around (15)**

To an ocean wave (16)

rock forward and back

Then turn by the left

Active couples star by the right

In the center of the land (17)

Head for your corner left allemande (18)

This is an illustration of just one type of calling that can be done without an unlimited language of new terminology. As in previous years when this form of calling and dancing was in vogue, callers limbered up their choreographic muscles in the unlimited number of patterns that could be created in this manner. The rules for the dancers were few, the pleasure for the callers, many.

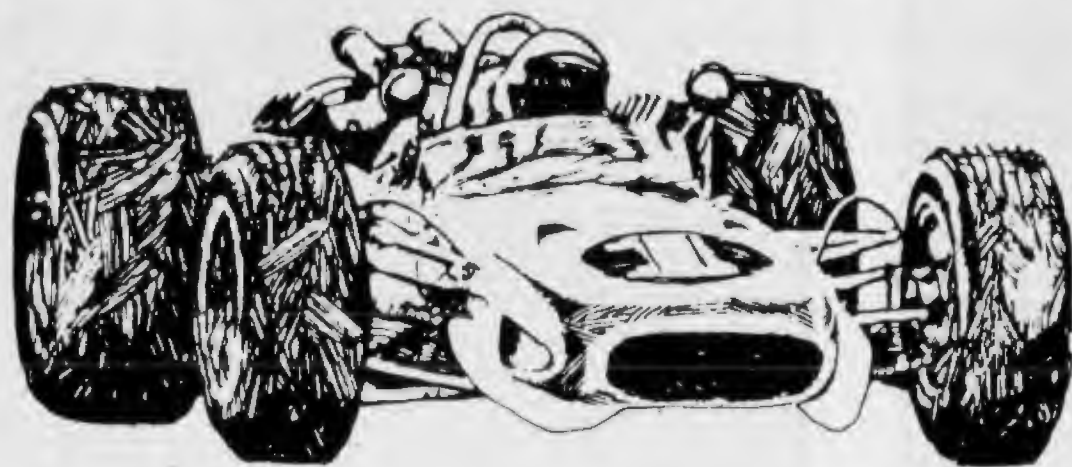




35TH NATIONAL SQUARE DANCE CONVENTION®

JUNE 26, 27, 28, 1986

Indianapolis Convention Center & Hoosier Dome



IT'S
GETTING
CLOSER

WE ARE OUT OF THE PARADE LAP and into the pace lap for the 35th National Square Dance Convention and it's time to start making serious plans to attend. When we shifted gears and left Birmingham for the return trip to Indianapolis, over 9,600 people had registered for 1986 and we also have another 1,000 plus who purchased early birds and have not rolled them over to actual registrations yet.

We are rapidly approaching the finalization of plans for the square dance extravaganza and you will be interested to know that we will be able to house a 40,000 person Convention with no more than 20 minutes travel time to the farthest hotel or motel. A convention campground has been arranged for 2,200 camp sites, 1,800 of which will have electrical hookups. There are presently 19,000 garage parking spaces available and many more new spaces are planned by Convention time. It is a certainty that you will discover Hoosier Hospitality is no accident when you attend the 1986 Convention in Indianapolis.

All of this does not, nor can it happen, without many dedicated people who are willing to donate their time and energy doing whatever is necessary to improve square dancing in Indiana. The Indiana Dancers Association has great numbers of these people in its membership who are determined to prove to you that Indianapolis is the crossroads of America and they will see that you are welcomed "Back Home Again in Indiana!"



ATTENTION CAMPERS

The Indiana State Fairgrounds is located at 1201 East 38th Street, easily accessible from the interstate system. A directional map will

be provided each camper upon confirmation of registration. All campers must be registered in advance and for your convenience, registration packets, badges, etc., may be picked up at the camp office located on the fairgrounds.

A camping fee of \$60.00 covers camping from 9 AM Wednesday until noon Sunday. This is a flat fee with no extra charge for additional persons per unit. Early parking available Monday and Tuesday at \$5.00 per day. There are 2,000 spaces some on grass, some on asphalt. Units will be parked as they arrive, on a first-come, first-serve basis. There will be no reserved spaces, nor may one camper "hold" space for another. There will be no exceptions so remember, to camp together, arrive together!

For your convenience, there will be an on-site restaurant, ice station, pay telephones, postal pick up service, first aid station, RV parts and service store. There is around the clock security by fairgrounds patrol and our volunteers. Pets are welcome but must not be allowed to run loose. Metro transportation will be provided to the Convention Center at nominal cost and an air-conditioned hall will be available for trail end and after party dancing. The 35th National Convention Camping Committee is making every possible effort to provide adequate and comfortable facilities, but please keep in mind this is not a conventional campground. Those wishing to use these facilities rather than "rough it at a hotel" must expect a few inconveniences (such as limited shower facilities) unless your RV is self-contained. However, we guarantee that what we may lack in physical amenities will be compensated for through good old fashioned Hoosier Hospitality. We look forward to seeing you in 1986.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Germany

At a benefit dance held in Heilbronn in June, a world record was set for the longest contra line. Heiner Fischle taught contra dancing to those on hand and later 452 dancers took part in one contra line (out-of-doors of course). An absolute world record was achieved and television cameras were busy filming the event (for proof).

— EAASDC Bulletin

Virginia

The Buckingham Happy Squares will hold their annual festival on Saturday, October 19th. A Mainstream workshop program will be presented in the afternoon, beginning at 2:00 o'clock. The evening dance from 8:00 until 11:00 will include a Plus and Mainstream program. Harry McColgan will be the featured caller; Jim Harlow will represent the Happy Squares. The hall is located in Dillwyn at the intersection of US 60 and US 15. For information and reservations write Henry Thomas, PO Box 327, Dillwyn 23936.

Georgia

The Atlanta Extravaganza to be held in College Park at the Georgia International Convention and Trade Center on October 25 and 26 will feature the calling of Chris Vear and Tony Oxendine in the Mainstream and Plus halls, Ray Massey and Buddy Allison on the Advanced program, Mike Jacobs handling the Challenge dancing, Barbara and Vonnice Barnes with clogging and the Blackfords and

the Pierces presenting the rounds. In addition to this complete dancing program there will be a sewing clinic, exhibitions, a fashion show and exhibitors booths. Further information may be obtained by contacting Ben & Lulline Cotton, MASDA Presidents, 2751 Hogan Rd., East Point 30344 (404) 344-1073.

New York

Through the efforts of Al Cappetti, past president of the New York State Capitol District Callers and Round Dance Leaders Association, New York joined its neighbors in recognizing September as National Square Dance Month. Governor Mario M. Cuomo issued a proclamation to this effect for the first time in New York. The activity has blossomed throughout the state for the past 40 years due to the efforts of many selfless people. It will continue to thrive as long as people are willing to give of their time and talents. The proclamation read in part: "Currently thousands of

Al Cappetti holds the proclamation issued by New York Governor Mario Cuomo (shown in the inset).



ROUND THE WORLD of SQUARE DANCING

dancers in more than 500 Western square dance clubs across our great state enjoy regular healthy, wholesome, physical exercise and social contact through this activity. Encouragement and continuation of square dancing also helps preserve our unique American heritage . . .

California

Beautiful Balboa Park in San Diego is the setting for the 35th Annual Fiesta de la Cuadrilla. Callers will be Daryl Clendenin, Joe Saltel and Bob Gambell; rounds by Silky Griffith; clogging with Dawn Farmer and an after party with Phil Farmer. A great many local callers, cuers, clogging and contra leaders will also be on hand. The weekend, November 1-3, will also include a fashion show, commercial booths and a continental brunch. The

Pennsylvania

Buck and Edna Fish receive a certificate of appreciation from the Buckaroo Square Dance Club on the occasion of calling his 300th dance for the group. In addition to this club, Buck travels extensively and is the caller for three other local clubs.



level: 34 Basics (newer dancers) through Advanced. Contact John and Wanda Oliver, 6992 Glidden St., San Diego 92111 (619) 277-6861 evenings for additional facts.

October 25-27 are the dates. The Placer Country Fairgrounds is the place. Melton Luttrell, Jack Murtha, Johnny Preston, Skip Stanley and Jack and Iona Kerns are the staff. All that's needed is you — the dancers — to enjoy the 26th Annual Harvest Hoedown. There's something for everyone from new dancers through Advanced, and of course round dancing as well. RV parking available. Information on the package or individual sessions from Dorene Aday, 5821 Auburn Blvd. #5, Sacramento 95841. Pre-registration deadline is October 15th.

Square dancing was one of the events in the entertainment portion at the opening day ceremonies of the Special World Olympics of the Deaf. Members of the Double C's, Culver City, the Swinging Saints and Red Ribbons, Santa Monica, and the Del Rey Squares, Del Rey, made up five squares and danced before an audience of 7,000 in Drake Stadium at U.C.L.A. Bob Duval organized and called for the dancing. "I love you," in sign language flowed back and forth between the dancers and the athletes. It truly was a time of love and friendship between nations.

Arkansas

The 36th Annual State Federation "Southern Jubilee" takes place October 11-12 at the Pine Bluff Convention Center. Friday night will find state and guest callers and cuers handling the dancing. Saturday will feature Don Williamson on squares and Bill and Martha Buck on rounds. The annual Federation business meeting, including election of officers, will be held Saturday afternoon. The after party for Saturday night will feature the Cotton Country Cloggers. Need more information? Write Raymond and Juanice Jones, Rt. 4, Box 997, Pine Bluff 71602.

South Dakota

Here's the lineup for the staff of the Sioux Empire Hoedown, November 1-2: Jerry Murray, Jerry Junck, Mike Goan, Dwayne Anderson (callers), Bud and Wilda Schmidt (cuers). The Ramada Inn in Sioux Falls is the location. Additional information may be obtained from Kevin & Guyla Hohn, 2408 Judy Ave., Sioux Falls 57103 (605) 332-6528.



The banner for the Dixie Plus Dancers is elegant in its design and execution.

Alabama

The Dixie Plus Dancers say it all in their club name. They are a Plus club, formed two years ago, who love to square dance, have a good time, and enjoy welcoming visitors to their midst. An elegant club banner duplicates the club badge and is worked in light and royal blue and silver. They say, "Come to Alabama; come to Montgomery; come to the Dixie Plus Dancers; we dance every Tuesday evening at our Square Dance Building and each fifth Tuesday we schedule a special Plus dance with an out-of-town caller." You can reach our presidents, Charles and Betty Cline, at PO Box 11506, Montgomery 36111.

Libya

You may be interested to know that square dancing is still flourishing in Libya, both in Tripoli and in Benghazi. We have "turned out" dancers of various nationalities, i.e., British, Canadian, Swedish, Italian, German, Turkish and French. Many have now left Libya but we hope that they will continue to enjoy square dancing wherever they go. They certainly enjoyed it here. At present our leader is a New Zealander, so you can see

we're an international group. — *Maureen Love*

Australia

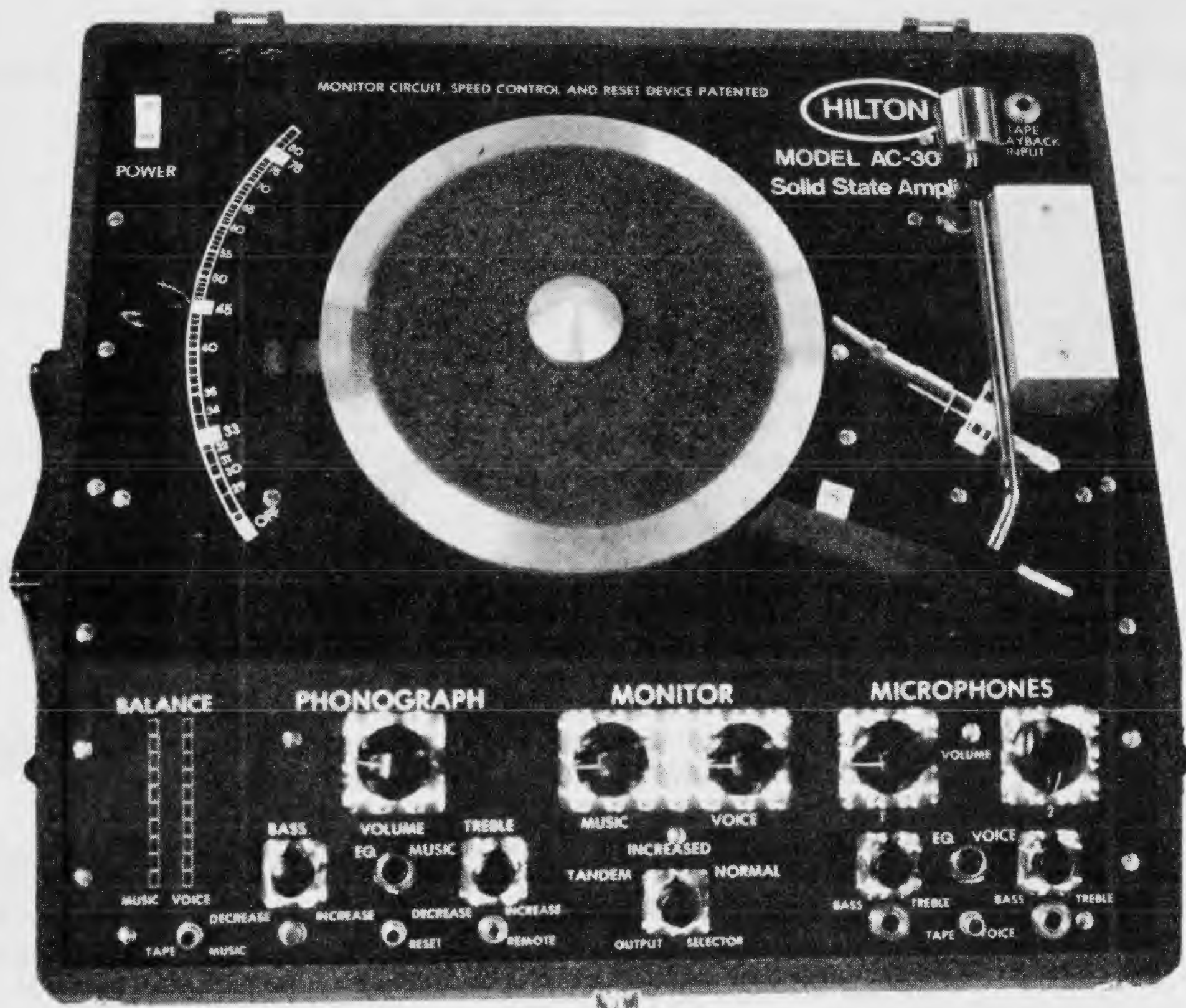
The Victorian Square Dancing Association held its 16th State Convention over the Queen's Birthday weekend in June. Over 750 dancers attended the sessions including a Plus session, round dancing and contras. The callers provided some wonderful entertainment on the Sunday night, which was entitled "Funday" Evening Frolics. These Conventions get better every year. We are already looking forward to next year's.

— *Cindy Maddison*



Emblem of the Victorian Square Dancing Association of Australia

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

October, 1985

GETTING ACQUAINTED WITH POINT TO POINT DIAMONDS

by Jack Lasry, Hollywood, Florida

The point to point diamond formation will require a little reminder to the dancers about just what makes up a diamond formation. The standard parallel diamond formation is often broken down to the "points" of the diamonds and the wave dancers as the centers of the diamond. The point to point setup will reverse this thinking so it will help to refer to the centers of the diamond as the two dancers touching hands and the others as the points. In the point to point setup you can also relate to having end to end two-faced lines vs. parallel two-faced lines or a tidal wave vs. parallel waves.

Setting Up Point To Point Diamonds

Zero box

Right and left thru . . . veer left

Couples hinge . . . (point to point diamonds with girls as centers, boys as points — if you flip the diamond you will have end to end waves as in a tidal wave — one diamond circulate will place the boys as centers and girls as the points)

Diamond circulate . . . flip the diamond

Recycle and sweep one quarter

Left allemande (zero box)

Zero box

Right and left thru . . . veer left

Couples circulate . . . couples hinge

Girls hinge (check point to point diamonds)

Diamond circulate . . . flip the diamond

Explode the wave . . . trade by star thru

Pass thru . . . U turn back . . . left allemande

Zero line

Pass the ocean . . . recycle . . . veer left

Couples hinge . . . triple trade

Girls cross run . . . boys hinge

Point to point diamonds circulate
Flip the diamonds . . . spin the top
Recycle . . . left allemande

Point to Point Facing Diamonds

Zero box

Pass the ocean . . . girls single hinge
(facing point to point diamonds)

Diamond circulate . . . boys single hinge

Trade each wave

Recycle and sweep one quarter

Left allemande

Zero line

Pass the ocean . . . fan the top

Grand swing thru . . . boys single hinge

Diamond circulate

Girls cast off three quarters . . . girls run

Wheel and deal . . . sweep one quarter more

Pass to the center

Square thru three quarters . . . left allemande

Using Triple Trade from Point to Point Diamonds

Let's set up a point to point diamond formation and look at how the triple trade can work.

Zero box

Right and left thru . . . veer left

Couples hinge . . . girls hinge

(Now see that the three adjacent pairs who can trade are the two sets of girls who are the centers of each diamond and the very center two boys who are the inside points)

But first let's do a —

Diamond circulate . . . triple trade

Flip the diamonds . . . fan the top . . . swing thru

Girls circulate . . . boys trade . . . boys run

Ferris wheel . . . square thru three quarters

Left allemande

Zero line

Pass the ocean . . . recycle . . . veer left

Couples circulate . . . couples hinge

Triple trade . . . girls hinge

Diamond circulate . . . triple trade

Flip the diamond

- (1) **Recycle . . . left allemande**
- (2) **Fan the top . . . box the gnat**
Grand right and left
- (3) **Spin the top**
Grand right and left

The entire program of point to point action makes for a nice workshop program for the plus dancers who have a bit of experience. So if you have the right group who likes to explore the basics, give it a try.

THE ADVANCED I PROGRAM

Working with Split Square Thru with a little different twist.

Heads pass thru

Separate around one to a line . . . pass thru

Partner trade and boys roll

Boys start the split square thru

(The action of the split square thru started by facing boys will continue thru the basic action with the girls beside them. The action will end in lines of four facing out.)

Turn and deal

Girls square thru three quarters . . . star thru

Boys trade . . . boys run . . . recycle

Left allemande

Zero line

Pass thru . . . wheel and deal and spread

Pass thru . . . partner trade and the girls roll

Girls start the split square thru

Wheel and deal . . . girls pass thru

All pass thru . . . right roll to an ocean wave

Boys run . . . right and left thru

Pass the ocean . . . swing thru

Grand right and left

Zero line

Pass thru . . . wheel and deal

Double pass thru . . . centers in

Explode the line . . . partner trade . . . boys roll

Boys start a split square thru three quarters

(Ends in trade by formation)

Clover and star thru . . . pass the ocean

Lock it . . . recycle and veer left

Acey deucy . . . wheel and deal

Left allemande

Zero line

Pass thru . . . wheel and deal

Double pass thru

Peel off and bend the line

Square thru three quarters . . . partner trade

Girls roll . . . split square thru three quarters

Right roll to an ocean wave . . . centers trade

Girls trade . . . crosstrail thru

Left allemande

SOME TURN & DEAL & ROLL FIGURES

Heads pass thru . . . around one to a line

Pass thru

Turn and deal and the boys roll

Girls touch one quarter

All left swing thru

Boys cross run . . . recycle . . . left allemande

Zero line

Pass thru . . . wheel and deal and spread

Pass thru . . . tag the line left

Couples circulate . . . turn and deal

Boys roll . . . girls left touch a quarter

Couples circulate . . . girls run . . . acey deucy

Boys run . . . turn and deal . . . pass thru

Grand right and left

Zero box

Right and left thru . . . veer left

Crossover circulate

Turn and deal and roll . . . trade the wave

Quarter thru . . . recycle . . . pass thru

Trade by . . . left allemande

Heads pass thru

Separate around one to a line

Pass thru . . . tag the line right

Crossover circulate . . . turn and deal

Girls roll

Girls follow your neighbor and spread

Girls lock it to a single hinge and spread

(Boys squeeze in)

Boys pass the ocean . . . flip the diamond

Girls trade . . . explode and slide thru

Left allemande

Heads double star thru

Separate around one to a line

Pass thru . . . wheel and deal and spread

Pass thru . . . turn and deal . . . boys roll

Girls pass in (3 and 1 lines)

Girls pass the ocean . . . (facing diamonds)

Diamond circulate . . . boys trade the wave

Girls circulate one spot . . . flip the diamond

Acey deucy . . . all eight circulate . . . girls run

Bend the line . . . left allemande

DANCING MAINSTREAM — MODERATE POSITIONING

Zero Line

Pass thru . . . boys trade . . . girls trade

All box the gnat . . . right and left thru

Dixie style to a wave . . . boys trade

Left swing thru . . . boys trade . . . girls trade
Girls cross run . . . turn thru . . . left allemande

Zero Box

Do sa do to a wave . . . scoot back
Girls circulate
Boys trade . . . boys run right . . . wheel and deal
Pass thru . . . U turn back
Touch a quarter . . . split circulate
Walk and dodge . . . partner trade
Crosstrail thru . . . left allemande

Zero line

Pass the ocean . . . swing thru . . . spin the top
Very center boys run right
Center four . . . wheel and deal
Then square thru four
Ends single hinge and the girl U turn back
Do sa do to a wave . . . recycle
Pass to the center . . . square thru four
Cloverleaf . . . double pass thru
Leads partner trade . . . left allemande

Zero Line

Pass thru . . . wheel and deal
Double pass thru
Peel off . . . star thru . . . centers in
Cast off three quarters
Center four pass the ocean and recycle
Ends star thru . . . double pass thru
Cloverleaf . . . square thru three quarters
Left allemande

Zero Line

Pass thru . . . wheel and deal
Double pass thru
Peel off . . . bend the line
Pass thru . . . wheel and deal
Double pass thru . . . cloverleaf
Girls square thru three quarter . . . pass thru
U turn back . . . star thru . . . couples circulate
Half tag . . . walk and dodge
Partner trade (zero line)
Pass the ocean . . . fan the top . . . spin the top
Turn thru . . . left allemande

A Nice Getout From a Zero Line

Pass the ocean . . . fan the top
Spin the top
Grand right and left

A TIP OF THE HAT

To Gene Trimmer, Bill Peters and Jack Lasry, our intrepid trio, who for quite some time have been contributing wholeheartedly to the lead-off section of The Workshop series, our continued thanks — Editor.

ROUND DANCES

STARDUST — Belco 330

Choreographers: Richard and Jo Anne Lawson
Comment: Not a difficult two-step and very danceable music.

INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; (Twirl) Side, —, XIB, —; SEMI-CLOSED face LOD Walk, —, 2, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Fwd, —, Pickup to CLOSED, —; Run, 2, 3, 4;
5-8 Walk, —, 2 BANJO, —; Fishtail; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn M face WALL, —;
9-12 Side, Close, Side, Flare; Behind Side, Thru, —; Basketball Turn, —, 2, —; 3, —, 4 end CLOSED, —;
13-16 Side, Close, Fwd, —; Side, Close, Thru, —; Side, Close, Side, Close end SEMI-CLOSED facing LOD; Walk, —, 2, —;

PART B

1-4 BUTTERFLY M face WALL Side, XIB, Side, Brush end OPEN; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, Lock; Walk, —, Flare, —;
5-8 BUTTERFLY XIF, Side, XIF, Flare; XIF, Side, XIF, Flare; Side, XIB, Side, XIF; Walk, —, Pickup to CLOSED M facing LOD, —;
9-12 Rock Side, —, Recov to SIDECAR, —; Fwd Two-Step; Rock Side, —, Recov to BANJO, —; Fwd Two-Step;
13-16 Fwd, Close, Bk, —; Bk, Close, Fwd end SEMI-CLOSED, —; (Twirl) Side, —, XIB end SEMI-CLOSED, —; Walk, —, 2, —;
SEQUENCE: A — B — A — B — A except last time thru meas 8 Step Apart and Point.

FIFTY YEAR AGO WALTZ — Belco 330

Choreographers: Vaughn and Jean Parrish
Comment: This is not a difficult waltz and the music is adequate.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together, Touch, —;

PART A

1-4 Waltz Away; Waltz Together; Solo Roll Lod, 2, 3; Thru, Side, Close M facing WALL in CLOSED;

SPECIAL WORKSHOP EDITORS

Ray Rose Workshop Editor
Joy Cramlet Round Dances

- 5-8 **Fwd Turning 1/4 L, Side, Close; Bk Turning 1/4 L, Side, Close; Fwd Turning 1/4 L, Side, Close; Bk Turning 1/4 L, Side, Close;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A:

PART B

- 17-20 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Vine, 2, 3; Pickup, 2, 3 M face LOD in CLOSED;**
 21-24 **Progressive Twinkle, 2, 3 SIDECAR; Progressive Twinkle, 2, 3 BANJO; Progressive Twinkle, 2, 3 SIDECAR: Thru, Side, Close;**
 25-28 Repeat action meas 17-20 Part B:
 29-32 Repeat action meas 21-24 Part B:
 SEQUENCE: Dance goes thru twice except second time thru omit meas 30 and 31. As music retards add a Twirl Vine change hands and ACK. DO NOT omit meas 32 of dance second time thru.

STREET FAIR — Grenn 17084

Choreographers: Paul and Laura Merola

Comment: An active two-step with real peppy music. Cues on one side of record.

INTRODUCTION

- 1-4 **BUTTERFLY M face WALL Wait; Wait; Roll LOD, —, 2 end SEMI-CLOSED facing LOD, —; Walk, —, 2, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Turn Two-Step; Turn Two-Step end OPEN face LOD;**
 5-8 **Fwd, —, 2, —; 3, —, Kick change hands and face RLOD, —; Fwd, —, 2, —; 3, —, Kick, —;**

- 9-12 **(Twirl) Bk, —, Bk, —; Side, —, Manuv, —; Pivot, —, 2 end face LOD in SEMI-CLOSED, —; Walk, —, 2, —;**

- 13-16 Repeat action meas 1-4 Part A:

PART B

- 1-4 **Fwd, —, 2, —; 3, —, 1/4 Turn M face WALL, —; Side, —, Close, —; Side, —, XIB, —;**

- 5-8 **Side, —, Front, —; Heel, —, Toe, —; Fwd, —, Close, —; Bk, —, Close, —;**

- 9-12 Repeat action meas 1-4 Part B:

- 13-18 **Side, —, Front, —; Heel, —, Toe, —; Fwd, —, Close, —; Bk, —, Close, —; (Twirl) Walk, —, 2, —; 3, —, 4 SEMI-CLOSED, —;**

SEQUENCE: A — B — A — B — A — A plus Ending.

Ending:

- 1-4 **Fwd Two-Step; Fwd Two-Step end CLOSED; Turn Two-Step; Turn Two-**

Step end M face WALL BUTTERFLY;

- 5-8 **Face to Face Two-Step; Bk to Bk Two-Step; Face to Face Two-Step; Bk to Bk Two-Step;**

- 9-12 Repeat action meas 5-8 of ending:

- 13-14 **Side, XIB, —; Apart, —, Point, —.**

SOME ENCHANTED EVENING —

River Boat 1002

Choreographers: Leila Pennell and Lambert Knox

Comment: This two-step is not difficult and the music is pleasant. Cues on one side of record.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Pickup to CLOSED M face LOD, —, Touch, —;**

PART A

- 1-4 **Progressive Scissors; Progressive Scissors; Fishtail; Fwd, —, 1/4 R Turn M face WALL, —;**

- 5-8 **Turn Two-Step; Turn Two-Step; (Twirl) Side, XIB, Side, Touch; (Reverse Twirl) Side, XIB, Side to face RLOD in LEFT-OPEN, —;**

- 9-12 **Run, 2, 3, Flair end SEMI-CLOSED; Run, 2, 3 end M face WALL in CLOSED, —; Side, Close, Fwd, —; Rock Fwd, —, Recov, —;**

- 13-16 **Side, Close, Bk, —; Rock Bk, —, Recov, —; Twisty Vine, —, 2, —; 3, —, 4, —;**

PART B

- 1-6 **Side, Close, Fwd, Close; Side, Close, Fwd, Close; Side, Touch, Side, Touch; Side, XIB, Side, XIF; Pivot, —, 2, —; 3, —, 4 end M face LOD, —;**

SEQUENCE: A — A — B — A — B Step Apart.

FOUR WALLS — Merry-Go-Round 006

Choreographers: Vernon and Sandy Porter

Comment: Enjoyable waltz routine with equally enjoyable music.

INTRODUCTION

- 1-4 **BUTTERFLY (slightly tilted) Wait; Wait; Fwd Lift, Point, —; Side, Draw, —;**

PART A

- 1-4 **(Twirl) Side, XIB, Side; Pickup to SIDECAR, 2, 3 M face LOD; Progressive Twinkle, 2, 3, BANJO; Progressive Twinkle, 2, 3 end in CLOSED M facing LOD;**

- 5-8 **1/8 Fwd L Turn, Touch, —; 1/8 Bk L Turn M face COH, Touch, —; Side, Draw, Close; Side, Draw, Close;**

- 9-12 Starting RLOD repeat action meas 1-4 Part A:

ROUNDS, continued on page 59

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3	65	—	Walk
6	72	—	Walk
5	—	—	Walk
2	48	—	Walk

(M)

—	40	—	20
38	38	85-125	10
—	—	53-73	10
70	70	—	15

(N)

65	—	90	25
67	67	90-115	20
58	66	—	25
33	35	—	20
—	45	—	20

h East (C)

70	90	—	20
—	45	—	20

(O)

48	—	—	15
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29	—	—	20
—	23-32	—	15
5-30	35	—	15
40	—	—	10
26	—	—	20
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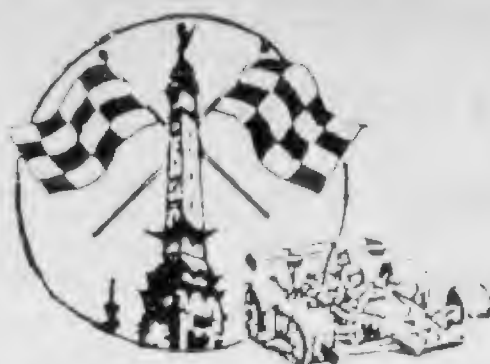
• Planning to attend the National Convention is a good share of the fun. If it appears that you may be able to make it next June, send in your registration now so that you may be assured of a place to stay. If you're looking for extra fun, encourage some of your square dance friends to sign up with you and travel together or plan to meet at the Convention and share this great square dance event. Attending a National is like planning for a mid-year-Christmas.

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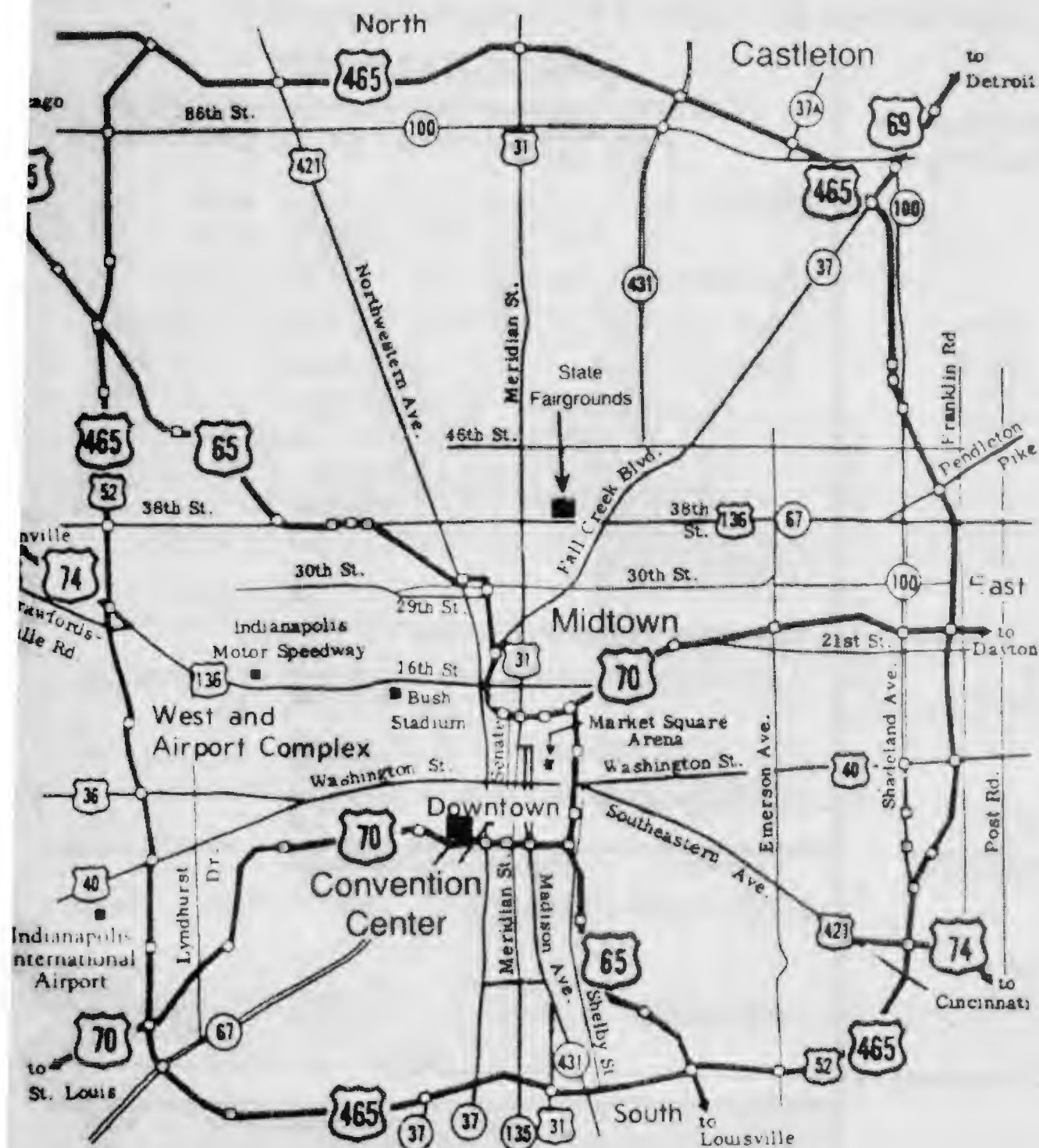
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BE SURE YOU HAVE:

1. Printed legibly all names, address, city, state, zip code, telephone number and age(s) of child for registration and for housing, if requested.
2. Correctly entered all amounts in FEE column, including \$18 Registration Fee for each dancer and amounts for all other materials. Also included RV Reservation Fee, if reserving space in RV Parking.
3. Correctly completed SUB-TOTAL and TOTAL AMOUNT ENCLOSED and included check or money order with the Registration Form.
4. Checked NO HOUSING REQUIRED if not requesting housing.
5. Checked DATES for which rooms are needed.
6. Enclosed Registration Forms for ALL persons in a group if the group wishes rooms in the same Hotel/Motel; also

included Name of Group or Group Leader.

7. Checked DAYS AVAILABLE if you wish to call, cue, prompt, or direct dancing.
8. Enclosed ALL Registration Forms and Fees for all units if you wish to camp as a group.

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Code Numbers

SINGLE DOUBLE

DOWNTOWN (D)

D01	Atkinson Hotel	50	60
D02	Canterbury Hotel	80	90
D03	Columbia Club	49	62
D04	Embassy Suites	—	—
D05	Hilton-Circle	65	80
D06	Howard Johnson's Downtown	42	46
D07	Indpls Athletic Club	47	53
D08	Inn of Indianapolis	—	36
D09	Inn Towner Motor Inn	40	45
D10	Travelodge West	42	42

MIDTOWN (M)

M01	Econo Lodge	—	—
M02	North Meridian Inn	28	38
M03	Riverpointe Suites	—	—
M04	Sheraton Meridian Hotel	60	70

NORTH (N)

N01	Brock Residence Inn	—	65
N02	Holiday Inn-Pyramids	57	67
N03	Marten House	—	58
N04	Red Roof Inn-North	—	33
N05	Signature Inn-North	40	—

CASTLETON-North E

C01	Radisson Plaza	—	70
C02	Signature Inn-Castleton	40	—

EAST (E)

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E03	Basic Inn Motel	25	29
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E06	Chief Motel	26	40
E07	Fort Motel	22	26
E08	Holiday Inn I-70 East	47	53
E09	Howard Johnson's East	40	44
E10	Indianapolis Marriott	59	66-70
E11	Indianapolis Motor 8 Inn	—	24
E12	LaQuinta Inn-East	—	34
E13	Rodeway Inn-East	43-46	49-50

ROUNDS, *continued*

13-16 Repeat action meas 5-8 Part A end M facing WALL:

PART B

- 1-4 **1/4 L Turn, Side, Close; 1/4 L Turn M face COH, Side, Close; Solo Roll LOD, 2, 3 end LEFT-OPEN face LOD: Bk, 1/4 L Turn M face COH in CLOSED, Close;**
- 5-8 With M facing COH repeat action meas 1-4 Part B to end in BUTTERFLY M facing WALL:
- 9-12 **Waltz Away, 2, 3; Turn In, Side, Bk facing RLOD in LEFT-OPEN; Bk Up Waltz, 2, 3; Bk, 1/4 L Turn end M face WALL in CLOSED, Close;**
- 13-16 **Dip Bk, —, —; Manuv, 2, 3 M face RLOD; Pivot, 2, 3 end SEMI-CLOSED face LOD; Thru, 1/4 R Turn face WALL in CLOSED, Close;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-2 **Side, Draw, Close; Dip Bk, Twist, —.**

WAY DOWN YONDER IN NEW ORLEANS — Merry-Go-Round 006

Choreographers: Pete and Carol Metzger

Comment: This two-step keeps you moving. The music is good ragtime sounding music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED face LOD, —, Touch, —;**

DANCE

- 1-4 **Fwd Two-Step; Fwd Two-Step; Cut Bk, 2, 3, 4; Dip Bk, —, Recov to CLOSED M face WALL;**
- 5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close end SEMI-CLOSED; Walk Fwd, —, Pickup to CLOSED, —;**
- 9-12 **Fwd Two-Step; Fwd Two-Step; Progressive Scissors end SIDECAR; Progressive Scissors end BANJO;**
- 13-16 **Fwd, —, Check, —; Fishtail; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —; Twisty Vine, 2, 3, 4 end in BANJO;**
- 17-20 **Fwd, —, Check, —; Fishtail; Fwd, Close, Bk, Close; Walk, —, 1/4 R Turn M face WALL in CLOSED, —;**
- 21-24 **Side, Close, Fwd, —; RLOD Walk, —, 2 end M face WALL, —; Side, Close, Bk, —; LOD Walk, —, 2 end M face WALL, —;**
- 25-28 **Turn Two-Step; Turn Two-Step end SEMI-CLOSED: (Twirl) Fwd, —, 2, —; Walk, —, 2, —;**

SEQUENCE: Dance goes thru twice except second time thru omit meas 27 and 28 and Vine, 2, 3, 4 to end HALF-OPEN Step Fwd and Point.

A LOOK AT SOME OLDIES

Since we started talking about the different forms of calling and dancing that were being enjoyed prior to the great changes of the late 60's and 70's, we've been receiving a quantity of mail and questions. What do you mean by limited basics and memorized calling? The best way to answer this is to give you some samples of the types of dances that were exciting the dancers some 25 years or more ago.

Going 'way back to the first five years of Sets in Order we found the dances alright, but the method of writing them up left a bit to be desired. Then we checked out some of our early 1960's issues and came up with a collection of "oldies" as choreographed by Southern California's George Elliot. Even though some of the terminology may still seem rather strange, a few of the ragged corners have been cut and you'll be able to get the idea.

LADIES THREE-QUARTER CHAIN

**Four ladies of the town chain three-quarter
Gents promenade one-quarter round
Same girl**

**Send her in to a three-quarter chain
Gents promenade one-quarter again
Same girl**

**Send her in to a three-quarter chain
Gents promenade one-quarter again
Same girl**

**Send her in to a three-quarter chain
Gents promenade one-quarter again
Turn your own an arm around**

Circle up eight when you come down

Comparing the style in which these dances are written with today's write-ups, one notes a major difference in the use of rhyming patter, interjected wherever possible. Some of the words may appear to have been used for "cuteness" but actually they served a purpose of timing and much of the wording encouraged the caller to utilize rhythm that promoted a correct manner of dancing to the music.

ALLEMANDE THAR BREAK

**Allemande left and an allemande thar
Go right and left and you form a star
Boys in the middle make an allemande thar
Back 'em up boys — not too far
Shoot that star, go down the lane
Go right and left with a full turn around
And the ladies chain
Four ladies chain across the star**

Turn the opposite gent to a ladies thar
 Girls back up in a right hand star
 Shoot that star with a full turn around
 Go down the lane
 A right and left and the gentlemen chain
 Four gents star across you go
 Opposite lady left elbow
 Corner by the right and pull her thru
 Then allemande left is what you do
 Go right and left grand

Dancers, as individuals, were little different in the 50's and 60's than they are today. The great differences arose in what was offered to them. Certainly a caller could keep his dancers on their toes and exuberant about dancing as long as he or she did their homework. This meant more work for the caller in learning new dance patterns, but because the list of basic movements wasn't continually changing, the dancers weren't faced with artificial hazzards and the restrictive necessity of uninterrupted attendance in order to avoid missing the new basics as they were introduced. Once they had thoroughly learned the basics in class, dancers did not need to worry about what would happen to them following a reasonable absence from club dancing. Here are some more typical patter calls:

FOR FUN

Ladies to the center and back to the bar
 Gents to the center for a right hand star
 A right hand star in the middle of the hall
 Back by the left to your partners all
 Pick up your partner arm around
 And star promenade go round the town
 Bend the lines go right and left grand

ANOTHER RING DANCE

Circle to the left and around you go
 Corners all do paso
 Her by the left go all the way around
 New corner by the right as you come down
 Back to our own a left hand around
 A right to your corner pull her by
 Left to the next, an elbow swing
 Gents star right go 'cross the ring
 There's old corner, do paso
 Her by the left go all the way around
 New corner by the right as you come down
 Back to your own a left hand swing
 Four ladies star go 'cross the ring
 An elbow swing with your left hand
 Go once and a half
 Gents star right go 'cross the land
 And there's old corner a left allemande

TRIPLE ALLEMANDE VARIATIONS

Allemande left and the ladies star
 Gents promenade but not too far
 Reverse the star, reverse the ring
 Meet your partner, right elbow swing
 Go all the way around
 Allemande left and the gentlemen star
 Girls promenade but not too far
 Reverse the star, reverse the ring
 Meet your own, with a right arm swing
 Find old corner left allemande

Allemande left and the ladies star
 Gents promenade not too far
 Same girl
 Left allemande the gentlemen star
 Girls promenade not too far
 Same girl an allemande thar
 Boys back up, right hand star
 Throw out the clutch in the middle of the land
 Pass her once go round the land
 Same girl left allemande

Allemande left and the ladies star
 Gents promenade not too far
 Allemande left and the gentlemen star
 Girls promenade not too far
 Allemande left the same little girl
 Allemande right your own little pearl
 And the ladies star
 Gents promenade not too far
 Allemande right and the gentlemen star
 Girls promenade not too far
 Allemande right your own little pearl
 Then allemande left the corner girl
 Go right and left grand

WESTWOOD WIGGLE

Forward eight and back like that
 Four ladies chain on the inside track
 First couple only go forward and back
 Split that couple across the floor
 Go round just one and line up four
 Forward four and back to the bar
 Side couples center a right hand star
 A right hand star in the middle of the hall
 Then back by the left to your corners all
 Number four lady first
 All pick up your corners on the end of the line
 Star promenade and keep in time
 Outside in and inside out
 Turn that big ole star about
 And star promenade
 Outside four roll right back
 Go twice around the outside track
 Pass 'em once
 Turn 'em by the left the second time around
 And promenade the corner
 As she comes down

PASS THRU TRAVELER

First and third go forward and back
Go down the middle, pass thru
Split the ring go round two
Side two
Turn the opposite lady right hand round
Partners all a left hand round
And promenade the corner
As she comes down

TEXAN WHIRL

Ladies center and make a ring
Circle once you pretty little thing
Gents star right in front of your girl
Here we go with a Texan whirl
Gals leave the ring, roll back one
Star by the right when you get done
Leave the star, roll once more
Then star by the right and don't get sore
Leave the star, roll again
Star by the right in the middle of the pen
Roll once more to the rhythm of the band
That's your corner left allemande

FOR FUN BREAK

Head two pass thru, turn back
Side two pass thru, turn back
A right to your corner, pull her by
Then allemande left and don't be shy
It's right to your own go right and left grand

AUSTRALIAN WHIRLAWAY

First couple only go forward and back
Face your corner box the gnat
Two head couples go forward and back
Down the middle cross trail thru
Separate go round two
Round two make an eight hand ring
Circle to the left with the dear little thing
One lady who can whirlaway
Two ladies who can whirlaway
With a half sashay
Three ladies who can whirlaway
Corners all whirlaway with a half sashay
Now go to the left, a left allemande

ANGLE WORM WIGGLE

Allemande left with your left hand
Away we go — right and left grand
Hand over hand and don't be late
Meet your honey and catch all eight
*With a right hand half way round
Back by the left hand, all the way round
Corner lady right hand round
Back to your own left hand whirl
All the way round to the right hand girl
And catch all eight
*Repeat three more times to a right and left grand.

MERRY GO ROUND

First and third go forward and back
Star by the right on the inside track
One full turn go round the ring
Corners all a left arm swing once and a half
The sides go in a right hand star
One full turn go round the ring
Back to the corner left arm wing
Once and a half
Heads go in to a right hand star
A right hand star in the middle of the hall
Back by the left to your corners all
Corners all a right elbow
One full turn to your partners go
And do paso

Caller's choice from here.

IT'S ALL IN THE VERSE

Rhyming patter — even though it was beginning to disappear from the scene in the 60's, many of the callers continued to use it when calling and others, when writing up a dance, would include the patter as a part of the writeup.

You'll find words that were invented to rhyme that otherwise had no special meaning of their own. *Taw* rhymed with *Pa*, and that was that. *Thar*, like in allemande *thar*, was created because it rhymed with *star*. When the caller used the word *track*, you could almost bet that the word *back* would follow.

As callers started to create choreography on the spot, the quality of their rhymes varied greatly and sometimes the calls failed to rhyme at all. But it was the experts like Terry Golden who kept the art of calling-poetry a fine science and even today, in looking back at some of the old calls, one has to chuckle a bit at the ingenuity.

SINGING CALLS

KATY

By Jeanne Briscoe, Salinas, California
Record: Sunny Hills #5002, Flip Instrumental
with Jeanne Briscoe
OPENER, MIDDLE BREAK, ENDING
Walk around corner come back do paso
Its partner left corner right and a
Partner left you know
Make an allemande *thar*
Boy's back in you got a star slip the clutch

Left allemande come back and weave the ring
Weave it in and out
And when you meet your maid
Swing her once and then you promenade
Promenade with Katy
Go walkin' round the ring
Take that lady right on home and swing
FIGURE:

One and three square thru
Four hands around you go
With the sides slide thru you know
Curlique then coordinate my friend
When you're straight girls you circulate
Boys trade wheel and deal
Swing the corner maid
Left allemande come back and promenade
Promenade with Katy
Go walkin' round the ring
Take her home and there you swing

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ALABAMA JUBILEE

By Eddie Millan, Jacksonville, Florida

Record: **Cloverleaf #4**, Flip Instrumental with Eddie Millan

OPENER, MIDDLE BREAK, ENDING

Walk around corner see saw your own
Men star right turn it once and go
An arm round your maid
With a star promenade
The girls roll back left allemande
And weave the ring
You ought to see Deacon Jones
When he rattles those bones
Swing your girl promenade on home
Singing hail hail the gangs all here
For the Alabama Jubilee

FIGURE:

Four ladies chain straight across you know
Turn the girl the heads square thru four
Four hands around and swing thru then
Spin chain thru boys circulate once
Recycle and go pass thru left allemande
Promenade a new beau
Singing hail hail the gangs all here
For the Alabama Jubilee

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

BEAUTIFUL BABY

By Wayne Spraggins, Glendale, Arizona

Record: **Bee Sharp #124**, Flip Instrumental with Wayne Spraggins

OPENER, ENDING

Heads in grand parade
You must have been a beautiful baby
You must have been a wonderful child

When you were only startin'
To go to kindergarten
I'll bet you drove the little boys wild
And when it came to winning blue ribbons
You must have shown the other kids how
I can see the judge's eyes
As they handed you the prize
I bet you made the cutest bow promenade
You must have been a beautiful baby
Cause baby look at you now

FIGURE:

Now those heads promenade halfway around
Down the middle right and left thru
Square thru go four hands you know
Do sa do the outside two
Well you swing thru and now
Boys run right couples circulate
Move up chain 'em down the line
When you're thru pass thru partner tag
Trade by swing that corner promenade
You must have been a beautiful baby
Cause baby look at you now

TAG:

Swing cause baby look at you now

SEQUENCE: Opener, Figure four times, Ending, Tag

ROLL OUT THE BARREL

By Jerry Rash, Harlingen, Texas

Record: **Roofers: #126**, Flip Instrumental with Jerry Rash

OPENER, MIDDLE BREAK, ENDING

Circle left roll out the barrel
We'll have a barrel of fun
Left allemande the corner do sa do
Left allemande and weave the ring
Weave in and out around the ring
Swing your girl and promenade
Everybody roll a barrel
Because the gangs all here

FIGURE:

Heads promenade halfway around the ring
Down the middle do a right and left thru
Rollaway star thru do sa do one time around
Swing thru boys run half tag trade and roll
Pass thru trade by swing your corner
Promenade everybody roll a barrel
Because the gangs all here

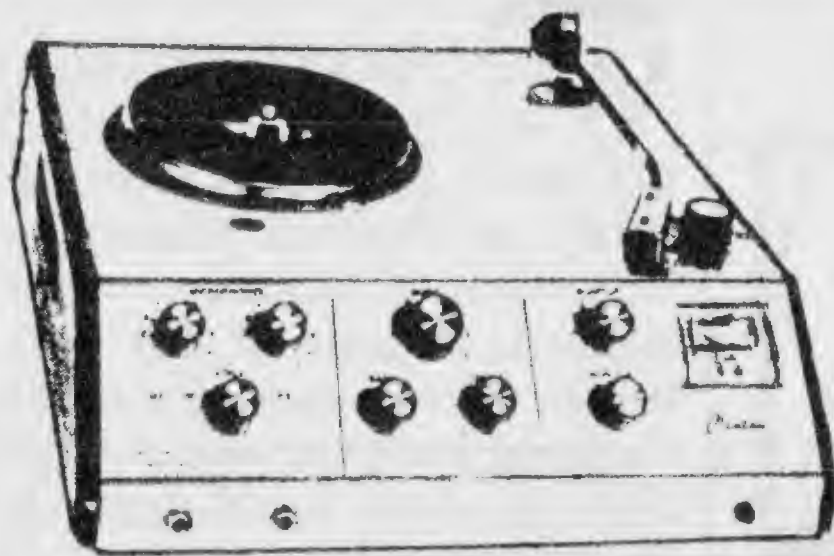
ALTERNATE FIGURE:

Heads right and left thru then you rollaway
(Do the centers part of load the boat)
Swing thru boys run ferris wheel
Centers square thru three quarters
Swing corner promenade
Everybody roll a barrel
Because the gangs all here

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

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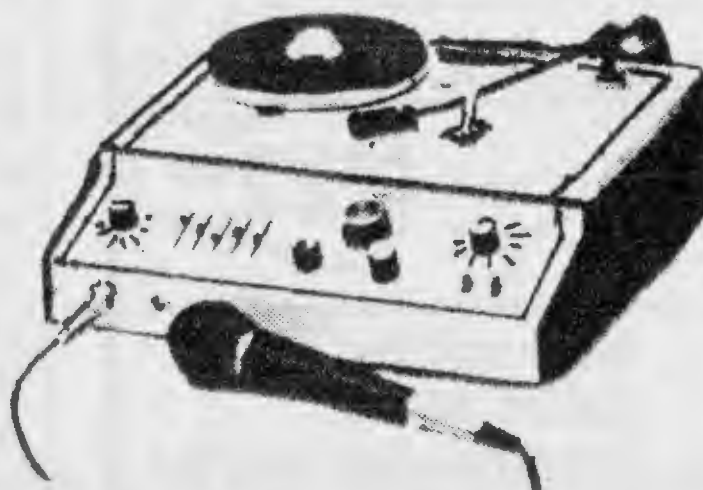
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CALLER of the MONTH



Renny Mann, Ogden, Utah

WHEN RENNY MANN AND FELLOW recording artists, Johnny Scott, Yucaipa, California, and Chuck Donahue, Mt. Sterling, Kentucky, of Prairie, Mountain, Desert, Ocean Recording Company, were awarded Gold Records in June of this year at the 34th National, there was a lot of emotion going around along with a great sense of pride. Understandably so, since in this case it took the sale of 25,000 records to warrant each Gold Record Award. For the three honorees it was the celebration of a combined 75,000!

Renny started calling shortly after his introduction to square dancing in 1955. Three years later he formed the Jubilee Ramblers and became more seriously involved. The club is still going strong and Renny must be doing something very right, for he is still their one and only caller and 27 years represents a lot of staying power. The Mann's current schedule includes three other clubs in the area: The Quarter Promenaders, The Bear River Squares and The Ogden Singles. He and his wife, Colleen, also teach square dancing to several hundred students in the Ogden elementary schools and they travel regularly throughout the western states.

Renny was the first caller to be under con-

KALOX-Belco-Longhorn



John Saunders



Guy Poland

New on Kalox

- K-1307 **Alabam** Hoedown/Flip by Harry Lackey
- K-1306 **Blue Kentucky Girl** Flip/Inst. by Harry Lackey
- K-1303 **Maggie** Flip/Inst. by Jon Jones
- K-1302 **Flat Top Guitar Blues** Hoedown/Flip by Harold Davis

Recent Releases

- K-1301 **Mr. Sandman** Flip/Inst. by Jon Jones
- K-1299 **MMexican Joe** Flip/Inst. by John Saunders

Recent Releases on Longhorn

- LH-1043 **Highway to Nowhere** Flip-Inst. by Francis Zeller
- LH-1042 **Betcha My Heart** Flip-Inst. by Francis Zeller
- LH-1041 **I'm Only In It For The Love** Flip-Inst. by Mike Bramlett

2832 Live Oak Dr., Mesquite, TX 75150 (214) 270-0616

New on Belco

- B-334-A **Velvet Gloves** Two-step by Jack & Lee Ervin; 1st, music only; 2nd, cues by Charlie Proctor
- B-334-B **Moonlight Bay** Two-step by Richard & JoAnne Lawson; 1st, music only; 2nd, cues by Richard Lawson
- B-333-A **Pure Love** Two-step by Woody & Kay Woodward; 1st, music only; 2nd, cues by Woody Woodward
- B-333-B **Take Time Out** Two-step by Art & Evelyn Johnson; 1st, music only; 2nd, cues by C.O. Guest



Bill Crowson



Francis Zeller

tract to Prairie Records. That was 1978. Of the records he has pressed, *Small Small World* was his top selling record and after three years on the market, it is still doing well. Others include *Perfect Mountain*, *They Don't Make Them Like My Daddy Anymore*, *Marry Me*, *Fool Such As I*, *Everything's A Waltz*, *Texas Cowboy Night*, *Nickelodeon Rag*, *Hangin' Up My Travelin Shoes*, and *My First Country Song*. In August, Rennie shared the calling honors with Al Horn and Johnnie Scott at the Annual Square Dance Ball in Big Bear Lake, California and they are already committed to a repeat performance in August of next year.

Renny is a natural tenor and has the kind of singing voice that is considered to be a crowd pleaser, but the quality that is most referred to when dancers are asked what appeals to them the most about Renny Mann, is "his patient, pleasing manner." A fine reference, indeed!

LETTERS, continued from page 3

about two complete sessions out of an already too meager teaching program. I agree with the idea that rounds help with rhythm, poise, balance, etc. but the basic class is not the place for it. However my wife and I have a solution. After Christmas break we start our class one half hour early and spend that time on round dance basics, at no extra charge. In this way the square dance class is not interrupted.

Stu Lennie
Cambridge, Ontario

Dear Editor:

A note of appreciation for your August Directory that led us to a most enjoyable square dance experience in Hawaii. I picked the name of Ted Lyons on Kailua and wrote concerning information on square dancing in the

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islands. He was kind enough to send me a complete listing of square dancing clubs on all the islands, a listing of dates, contact phone numbers, etc. Thanks to their directions, we danced with the Waikiki Plus Squares at Kapiolani Park Bandstand in Oahu. The caller was Naaman Moorehouse; the cuer Mary Jane Falk. I think we could have gone dancing every night of the week, if we had been so inclined. Although we did not meet the Lyons, we did call to thank them. It was an extra fillip for us that we could join others in a

common activity. We never travel without an August Directory.

Harold and Nettie Frishman
North Hollywood, California

Dear Editor:

Some 230 dancers representing 26 clubs came to honor Joe Lewis at a special dance July 16th. Rocky Strickland, Eddie Fulps, Harold Davis, Jerry Kelly, Dave Vieira, Walt McNeel and Jon Jones called along with Joe and his accordion. This "Thank You, Joe Lewis" dance was to let Joe know how much

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he is appreciated and also to tell him how pleased everyone was that his recent major surgery was a complete success. Joe has called for the Double Stars for nearly forty years.

Gerda Isely
Dallas, Texas

Dear Editor:

The members of our wheelchair square dance club wish to express a sincere and grateful thanks to you for publishing our club story and photograph in the July issue of **SQUARE DANCING** Magazine. It was a great honor for

us to read about our club in a national magazine.

The Spinning Wheels
Fargo, North Dakota

Dear Editor:

The last two years we have traveled around so much we didn't renew our magazine, but we really miss **SQUARE DANCING**. Enclosed is our check to start it again.

John and Vivian Baker
Abilene, Texas

Welcome back! — Editor



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NATIONAL, continued from page 11

submitting a bid for 1990. These include four areas that have previously hosted National Conventions: Milwaukee, Wisconsin; Memphis, Tennessee; Salt Lake City, Utah and Philadelphia, Pennsylvania. Opting for a first crack will be Richmond, Virginia; Chicago, Illinois; Atlanta, Georgia and Cincinnati, Ohio. With the interest continuing high, the Nationals will be moving into their 40th year with increased interest.

In the next month or so, we'd like to look at Nationals of the past. What effect has their presence on the scene made for the square dance activity? While some of the earlier Conventions, and even a few more recent ones, have generated little or no surplus to put back into the activity, some recent Conventions have tallied surpluses in excess of \$100,000 after paying off all expenses. What have these monies been used for? Have they been plowed back into square dancing and, if so, how successful have been these invest-

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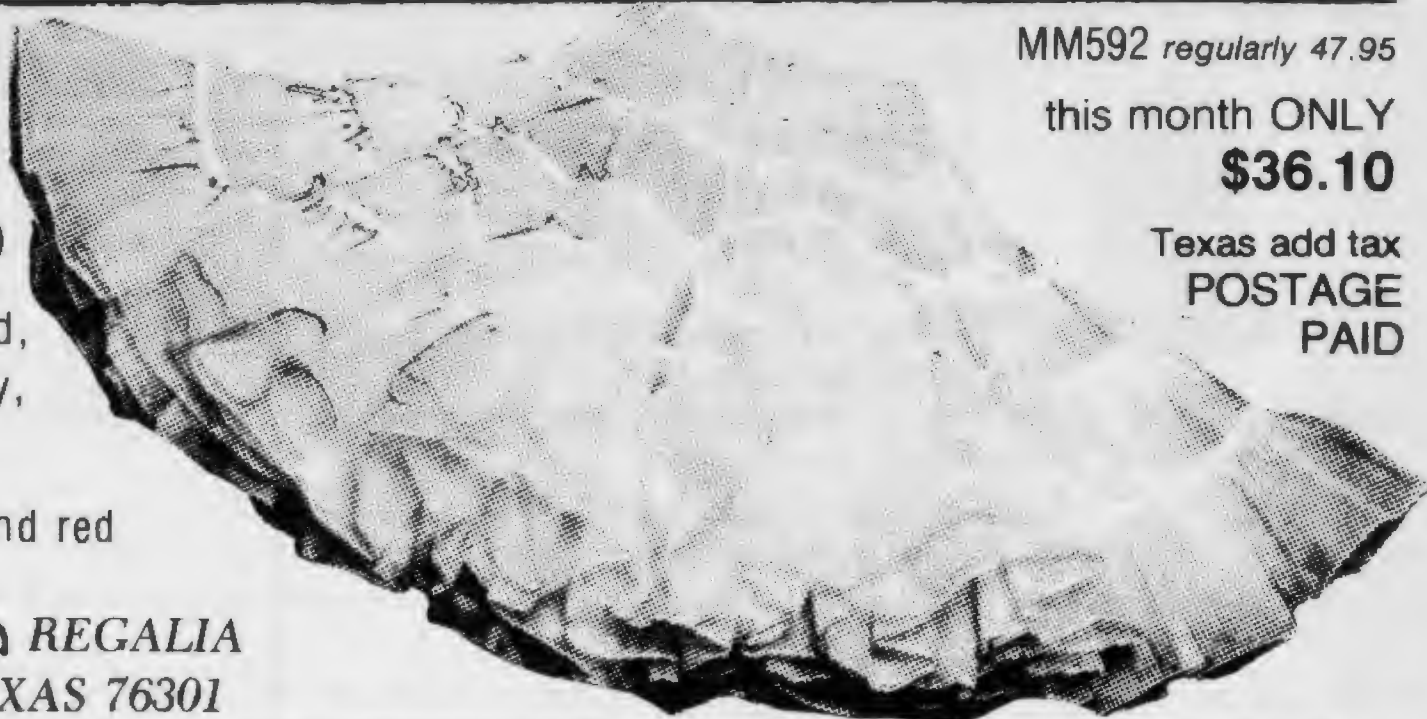
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ments? We hope to come up with some interesting facts and figures.

MYTH, continued from page 25

start to play, the main sequence of a dance is explained by the caller as the dancers move through the figures. Special emphasis is placed on unusual or "tricky" movements and the caller may come onto the floor to demonstrate anything that he perceives to be a problem. Although the dance is "learned," the caller manages to keep the dancers on their

toes by varying the breaks that he scatters throughout the dance.

Occasionally a hash dance will be called without a walk-thru, but only late in the program when everyone is comfortable with the limited number of basics that have been used. Traditional callers do their best to come up with dances that are fun while being interesting and appropriate for the moment. They know that the dancers came to socialize and enjoy the music and that the dance is a means to that end. The most successful callers are



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those who choose their words carefully so that by using them sparingly during the walk-thru and while prompting the calls, they allow the dancers to maximize their dancing enjoyment.

In recent years, the contra dance has increased in popularity to the point that this dance form, once the exclusive property of New Englanders, is now being enjoyed by traditional dancers everywhere, usually on the same program with their own regional squares. In fact, there are places where an

evening of *only* contra dances is not unusual. A relatively new phenomenon is the use of the words *contra dance* to indicate an evening of New England-style squares and contras, even if the squares are more prevalent on the program. Instead of the time-honored expression, "Let's go to the square dance," now we are hearing, "How about going contra dancing tonight?"

With contras, as with squares, everyone is welcome and the easiest dances are done early in the evening to enable the new dancers to

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join in more readily,. Every dance is walked through once, maximum involvement of the dancers is strived for, and the caller does as little calling as possible. A feature unique to contras is that the caller can (and should) stop calling completely while the dancers continue to dance. In contras the same sequence is repeated throughout so that, once it is learned, the caller is not needed and the dancers can enjoy the dance, their partners and the music without the interruption of microphone chatter.

This generalized overview of the traditional dance scene has been an attempt to dispel the mistaken notion that this type of square dancing is antiquated and behind the times. Rest assured, traditional square dancing is very much a vital part of today's contemporary square dance movement!

LADIES, continued from page 29
 stitch inside earlier stitching.

Cutting Patterns

Again from Marg Johnston, this suggestion.



Joe
Saltel



Bob
Stutevoss



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For Narrow Shoulders

Bonnie Washburn, Santa Barbara, California, says that she is narrow between the shoulders across the front. If you are built similarly, you may have had trouble with scoop necks gaping or not fitting properly. Bonnie suggests taking several 1/4" darts in the neckline and any facing material before sewing

the bodice together. This will give you a better fit. These darts can be embellished with decorative stitching or ribbon, if desired.

Padding for Puffed Sleeves

Beth Chasin, Los Angeles, California, writes that she adds padding for her square dance puff sleeves. Using the sleeve pattern and heavy pella, cut 1 1/2" to 2" deep, gather the same as for the sleeve. Attach this inside at the top of the sleeve seam. If necessary, use extra sleeve fabric of your dress to cover the pella. This holds the puff out nicely.

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SINGING CALLS

ALABAMA JUBILEE — Cloverleaf 4

Key: C Tempo: 130 Range: HE
Caller: Eddie Millan LD

Synopsis: Complete call printed in Workshop.

Comment: This is a good release. It is one of the better versions of this tune. Music is solid with good instrumental balance. Figure is average but most adequate. Overall a very clear cut record. Rating: ☆☆☆☆

CRUISING DOWN THE RIVER — Roofers TRR 117

Key: G Tempo: 128 Range: HD
Caller: Jerry Rash LD

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — allemande corner — weave ring — swing — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru two by two — boys run — couples ferris wheel — centers curlique — make right hand star — swing corner — promenade.

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.



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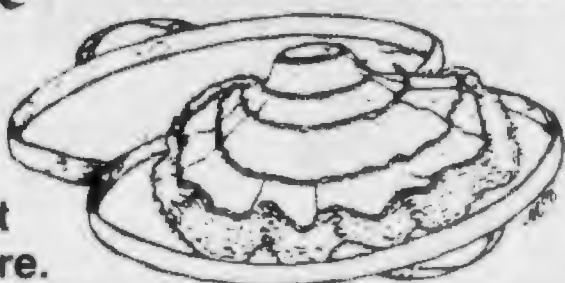
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CW-2002 I LOVE TO HEAR DAVE DUDLEY, by Dave Crissey (USA)

CW-2003 GYPSY WOMAN, by Dave Crissey (USA)

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D-6104 Seeheim-Jugenheim, West Germany

Comment: A tune that is probably known by all.
The figure is Mainstream with a little different
move to find corner and swing. The music is
above average but the recording does not
seem as clear as other releases. Seems to
have more bass quality in the music.

Rating: ☆☆☆☆

BIG BOSS MAN — Roofers TRR-125

Key F & G

Tempo: 130

Range: HD

Caller: Gerald McWhirter

LC

Synopsis: (Break) Four ladies chain — chain
back home — join hands circle — left al-
lemade — weave ring — do sa do — prome-
nade (Figure) Heads promenade halfway —
sides right and left thru — square thru four
hands — do sa do — eight chain four — swing
corner — promenade — sides square thru
four — make right hand star with outside two
— sides star left — same two right and left thru
— rollaway — swing thru — girls trade — boys
run — promenade.

Comment: A Mainstream figure put to above
average music with a strong beat. The timing
is good and the melody is not hard for callers
to follow. Another reissue that was due for
consideration. The Mainstream movement
eight chain four is the most difficult. A key
change adds enjoyment. Rating: ☆☆☆☆

REVIEWER'S COMMENTS

Many good releases this month with fine
instrumental background. Overall an
above average group of records were re-
viewed. Unusual number of hoedowns
came in this month.

KATY — Sunny Hills 5002

Key: C

Tempo: 130

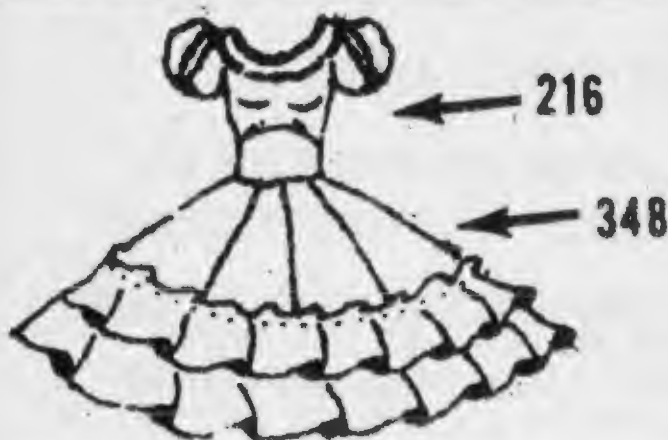
Range: HC

Caller: Jeanne Briscoe

LD

Synopsis: Complete call printed in Workshop.

Comment: Good music on this Sunny Hills label



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with a fine blend of instruments providing a nice western feeling. The figure is well timed and it has enough variety in the moves to make it interesting. Dancers showed approval with a good rating. Rating: ☆☆☆☆

RED SAILS IN THE SUNSET — River Boat 224
Key: E Tempo: 130 Range: HB
Caller: Nate Bliss LB

Synopsis: (Intro) Sides face grand square — four ladies chain — chain back — promenade (Break & end) Grand parade heads in — (Figure) Heads promenade halfway — square thru four — do sa do outside two — right and

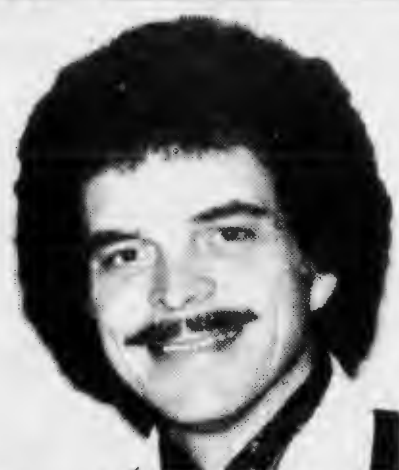
left thru — veer left — couples circulate — half tag the line — scoot back — swing corner — promenade.

Comment: A nice figure, choreographically, with clear calling by Nate. It has a good sound, the melody is known and easy to call. The use of grand parade adds to the release. The rhythm change also adds variety. Rating: ☆☆☆☆

FOND AFFECTION — Lore 1221

Key: G Tempo: 132 Range: HB
Caller: Johnny Creel LB Flat

Synopsis: (Break) Four ladies chain — chain back home — join hands circle left — left



Paul Marcum



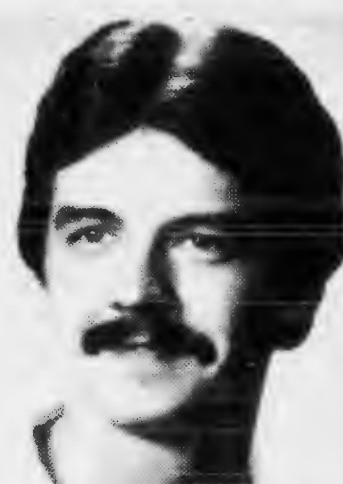
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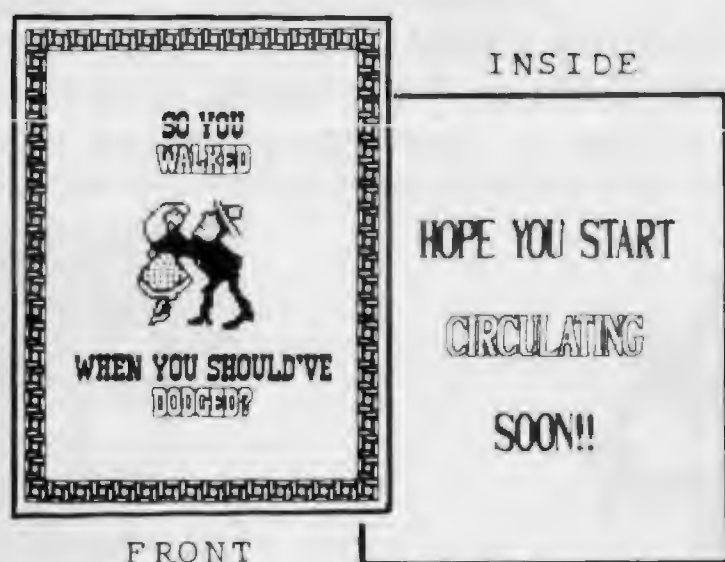
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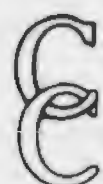
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Bad Bad Le Roy Brown	CIM	101
Beloxi Lady — B. Newman	ESP	510
Before I Met You — B. Newman	ESP	509
Blue Bayou — G. Zeno	BS	2283
Cindy (hoedown) — D. Williamson	RB	317
Country Is — D. Loos	UR	501
Forty Hour Week — P. Marcum	ESP	315
Green River — B. Peters	CHNK	068
Heartbreak Hotel — J. Roberts	FT	112
Hey Good Lookin' — N. Crawshaw	SS	101
Hoop De Doo — A. Brundage	TNT	233
Ho-Down (hoedown) — L. Letson	ESP	403
Hot Test X in Texas — J. Briscoe	BM	067
If It Ain't Love — D. McMillan	RH	218
I'm For Love — L. Letson	ESP	608
I'm For Love — E. Kinney	HH	5079
Leona — J. Marshall	RB	3000
Listen To The Mocking Bird —		
J. Mayo	TNT	237
Mountain Pass — K. Bower	CH	516
My TootToot — L. Gravelle	BS	2282
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The Party's Over	CIM	102
This Old Heart's Gonna Rise —		
E. Sheffield	ESP	134
Trail Of The Lonesome Pine —		
A. Brundage	TNT	239
Wabash Cannonball — J. O'Leary	RBS	1277
Wait Til The Sun Shines Nellie —		
E. Sheffield	ESP	132
Walkin' The Floor Over You —		
R. Mineau	BM	068
Your Sweet Love — G. Cooksey	TNT	238
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allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — do sa do — eight chain four — swing corner — promenade.

Comment: A little slowing of this record makes for more comfortable dancing. This was due for a reissue from the Joe Lewis recording. Music is average and figure is Mainstream.

Rating: ☆☆☆

LISTEN TO THE MUSIC — River Boat 229

Key: F

Tempo: 130

Range: HC

Caller: Jerry Jestin

LD

Synopsis: (Intro) Four ladies promenade — come back swing at home — join hands — circle left — left allemande — weave ring — swing — promenade (Break) Sides face grand square — circle left — left allemande — promenade (End) Circle left — men star right — left allemande — weave ring — swing — promenade (Tag) Sides face grand square (Figure) Heads square thru four — right and left thru — veer left — boys circulate — girls trade — bend the line — right and left thru — square thru four — swing corner — promenade.

Comment: A release that could offer some prob-

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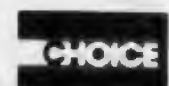
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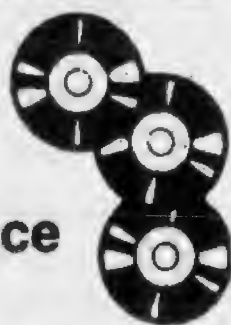
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lems in melody-line comfort. Callers will have to listen to determine personal acceptance. The figure is average and the music is above average with a good beat. Rating: ☆☆☆

MISSISSIPPI SQUIRREL REVIVAL — Kalox 1305

Key: C Tempo: 136 Range: HE
Caller: John Saunders LG

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — men run right — bend the line — right and left thru — pass the ocean — ladies trade — half square thru — swing corner — promenade.

Comment: A very good and lively piece of music that is well recorded but by far too fast for dancing comfort. The dancers felt the movement of pass the ocean, ladies trade and a half square thru was not danceable with ease. John does a nice job on the calling. The words are comical. Rating: ☆☆☆

BEAUTIFUL BABY — Bee Sharp 124

Key: C Tempo: 128 Range: HD
Caller: Wayne Spraggins LA

Synopsis: Complete call printed in Workshop.

Comment: Nice music with a melody that most will remember. The figure is a little different using a partner tag. The dancers seemed to enjoy dancing this old favorite. The clarity on music and voice plus a nice tempo combine for a good release. Rating: ☆☆☆☆

CARLENA AND JOSE GOMEZ — Lore 1218

Key: D Tempo: 130 Range: HC Sharp
Caller: Murry Beasley LA

Synopsis: (Intro & break) Circle left — left allemande — do sa do — left allemande — weave the ring — swing — promenade (End) Sides face grand square — circle left — left allemande — promenade (Figure) Heads

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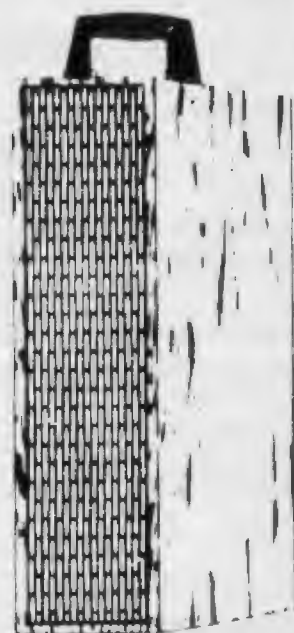
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promenade halfway — down the middle —
pass the ocean — extend the tag — swing thru
— spin the top — boys move up and right and
left thru — square thru three quarters — swing
this lady — promenade.

Comment: A fairly good release with a certain
across-the-border flavor. The calling is clear
enough for floor dancers and the music has a
nice feel to it. The figure is Mainstream and
workable for all dancers. Rating: ☆☆☆☆

**DOWN ON BOURBON STREET —
Roofers TRR 130**

Key: F Tempo: 130 Range: HD

Caller: Gerald McWhirter

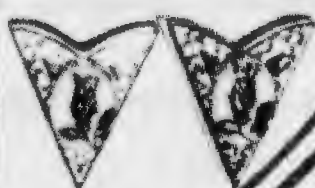
LD

Synopsis: (Break) Four ladies promenade all the
way — swing at home — join hands circle —
left allemande — weave ring — swing —
promenade (Figure) One and three prome-
nade halfway — two and four right and let thru
— one and three square thru four — make
right hand star with outside two — heads star
left same two swing — promenade — sides
promenade halfway — down middle square
thru four — swing thru — boys run right —
ferris wheel — center four hang on California
twirl — swing that corner — promenade.

Comment: A popular tune a year or so ago that

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GR 15042 **Waltz Ex. 1 Side-Touch-Hold Ex. 2 Waltz Away & Together**

was due for a reissue. Gerald does a nice calling job. The music is above average and the choreography is Mainstream all the way. A quite lively tune for dancers enjoyment.

Rating: ☆☆☆☆

LET ME CALL YOU SWEETHEART —

Scope 649

Key: F & G Tempo: 130 Range: HC
Caller: Mac McCullar LA

Synopsis: (Break) Four ladies chain — chain back — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples square thru four — do

sa do corner — swing thru two by two — spin the top — boys move up — right and left thru — square thru three quarters — swing corner — promenade. (Figure) One and three square thru four — swing thru — boys run right — ferris wheel — pass thru — do sa do — touch one quarter — scoot back — swing corner — promenade.

Comment: Good, well recorded music that has nice appeal. The melody line should be handled by all callers. The figures are not unusual at all and are in the Mainstream area. A key change adds brightness to this good old tune.
Rating: ☆☆☆☆

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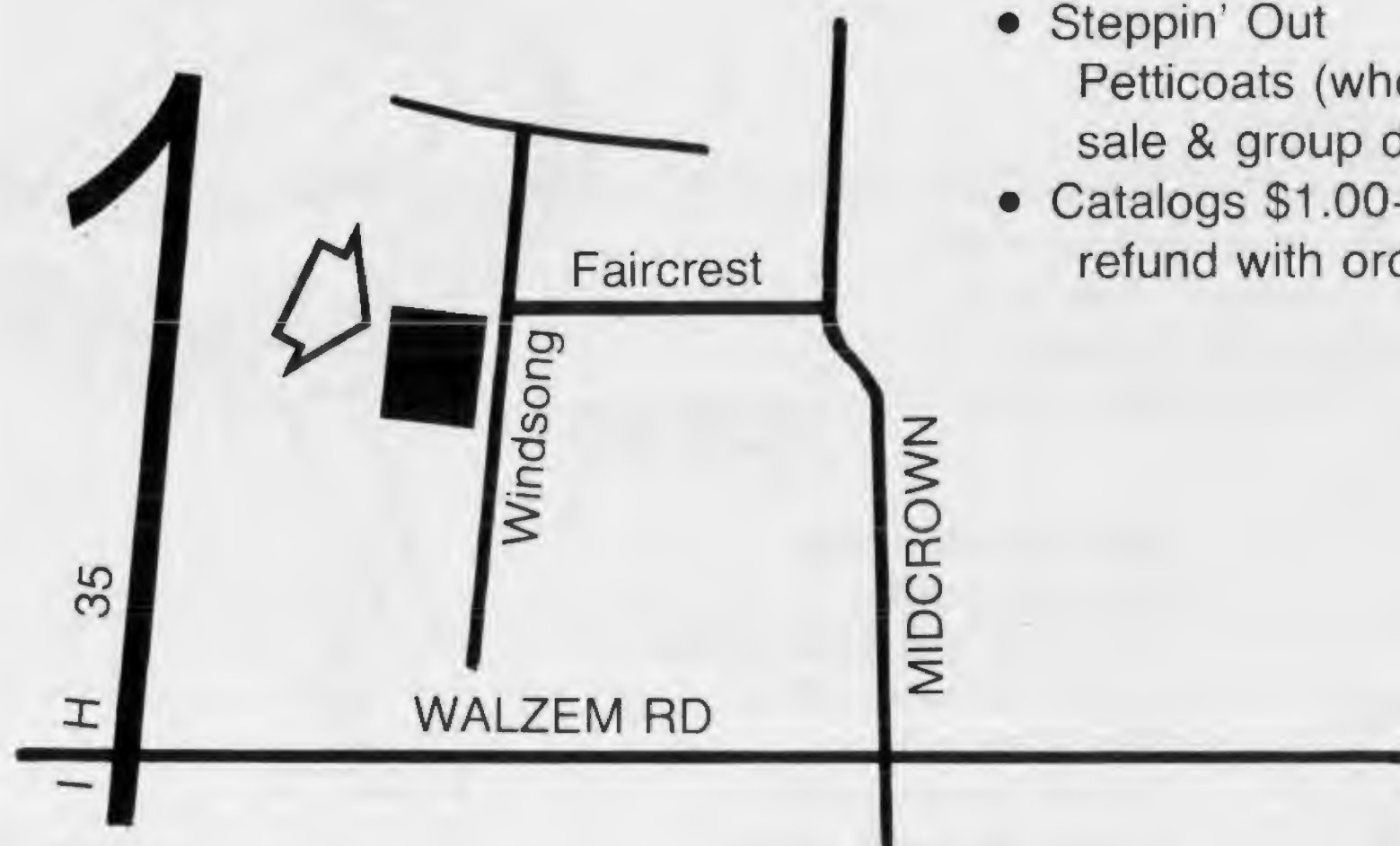
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GYPSY — River Boat 220

**Key: D Minor Tempo: 130 Range: HC
Caller: Nate Bliss LA**

Synopsis: (Break) Four ladies promenade — home box the gnat — swing — join hands circle — allemande left — weave ring — swing — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutterwheel — sweep one quarter more — pass thru — star thru — right and left thru — flutterwheel — reverse your flutter — promenade (Alternate figure) Heads promenade halfway — sides right and left thru — flutterwheel — sweep one quarter more — pass

thru — relay the deucey — swing — promenade.

Comment: The music seemed to be a little heavy on the balance of the called side on the introduction. Nate does a very decent job on the called side to an unusual melody. Mainstream and Plus figures are offered. Rating: ☆☆☆

ROLL OUT THE BARREL — Roofers TRR 126

**Key: B Flat & C Tempo: 132 Range: HC
Caller: Jerry Rash LB Flat**

Synopsis: Complete call printed in Workshop.

Comment: A quick moving dance that has a melody line we all certainly know. The figure

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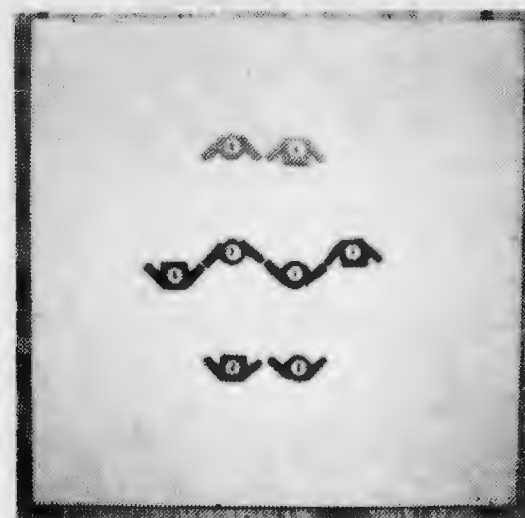
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uses a centers do their part of load the boat on
the Plus figure. The Mainstream has a half tag
and roll. Quite a lively dance and enjoyed by
the dancers. Rating: ☆☆☆☆

called side is slightly faster than the instru-
mental side. Rating: ☆☆☆

FLIP HOEDOWN

BARBEQUE — River Boat 511

Key: G

Tempo: 128

Caller: Jerry Jestin

Comment: A flip hoedown that is very adequate
for dancers enjoyment and practice. The fig-
ures are in the Plus area. The calling is clear
and the music is average. Please note the

HOEDOWNS

RUBBER DOLLY — Blue Star 2281

Key: C

Tempo: 130

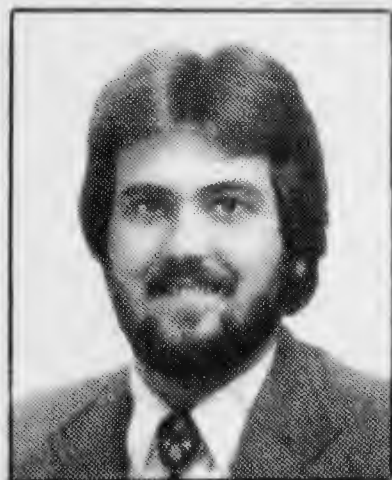
Music: Houston Ramblers — Banjo, Celeste,
Bass, Trumpet.

CHOP STICKS — Flip side to Rubber Dolly

Key: D

Tempo: 132

Comment: Two hoedowns that will tickle the
fancy of most callers. They sound to this re-



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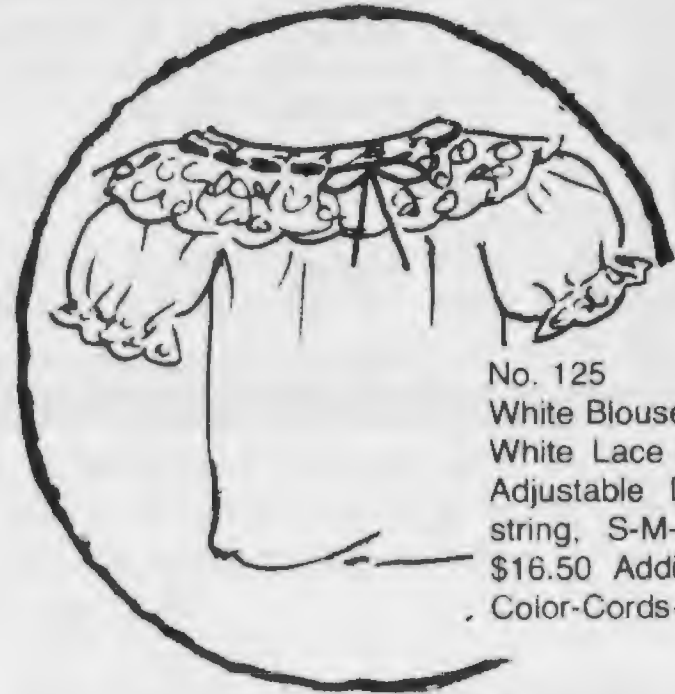
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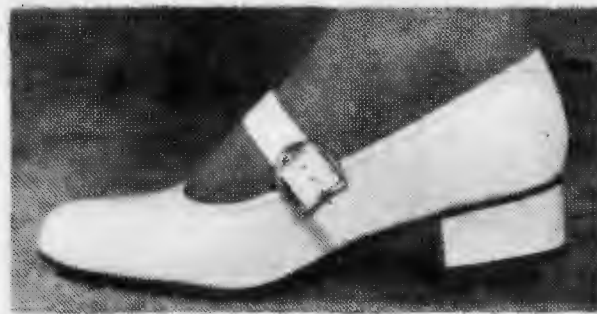


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viewer to be new and not reissues. The instrumentation is great. Rubber Dolly is this reviewer's favorite, though they are both good hoedowns. Rating: ☆☆☆☆

background chord progression on Fancy Sticks is good. Chinese Breakdown has nice clear instrumentation of an old favorite hoedown tune. Two good hoedowns. Rating: ☆☆☆☆

CHINESE BREAKDOWN — Chaparral 112

Key: D

Tempo: 132

Music: The Roadrunners

FANCY STICKS — Flip side to Chinese Breakdown

Key: A

Tempo: 132

Comment: Two well recorded hoedowns with the use of sticks for a resounding good beat. The

RUBY — Sunny Hills 001

Key: G

Tempo: 128

Music: Sunny Hills West — Bass, Guitars, Drums, Banjo

ONCE MORE Flip side to Ruby

Key: D

Tempo: 128

Comment: This reviewer is not acquainted with

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either of these two hoedowns. They are clearly recorded. Ruby's sound seems overly repetitive. The Once More side is more pleasing to this reviewer.
Rating: ☆☆☆

ROUND DANCE

SO LONG DEARIE — Belco 332

Choreographers: Brian and Sharon Bassett
Comment: Easy and fun to do two-step. Very danceable music. Has one band of cues.

WHEN I TAKE MY SUGAR TO TEA — Flip side to So Long Dearie

Choreographers: Lu and Toni Delson

Comment: This two-step is a reissue of Belco 243. Has clear toned music and a band of cues.

RAG DOLL — Hi Hat EN-003

Choreographers: Doug and Vi Hooper
Comment: A busy but not difficult two-step, with great makes-you-want-to-dance music.

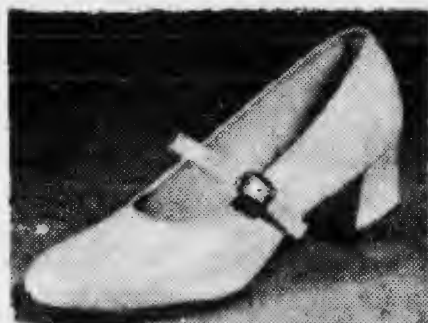
LOST WITHOUT YOU — Flip side to Rag Doll

Choreographers: Lou and Mary Lucius
Comment: This waltz routine flows nicely with the pleasant sounding music.

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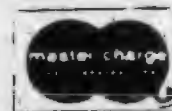


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- Oct. 4-5 — NORTEX Round-Up, Dallas, TX
- Oct. 4-6 — 2nd Annual Gold Rush Jamboree, Nevada County Fairgrounds, Grass Valley, CA — (915) 432-3506
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- Oct. 5 — South District Fall Festival, Auditorium, Ardmore, OK
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- Oct. 11-12 — 30th Annual Chattanooga Choo Choo Festival, New Convention & Trade Center, Chattanooga, TN
- Oct. 11-12 — Palmetto Promenade, Greenville, SC — (803) 292-2297
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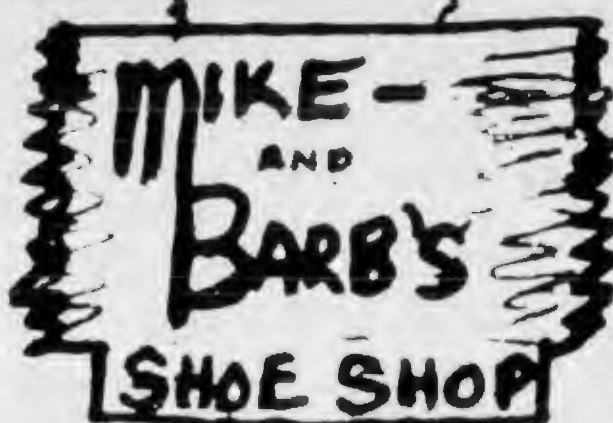
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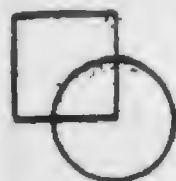
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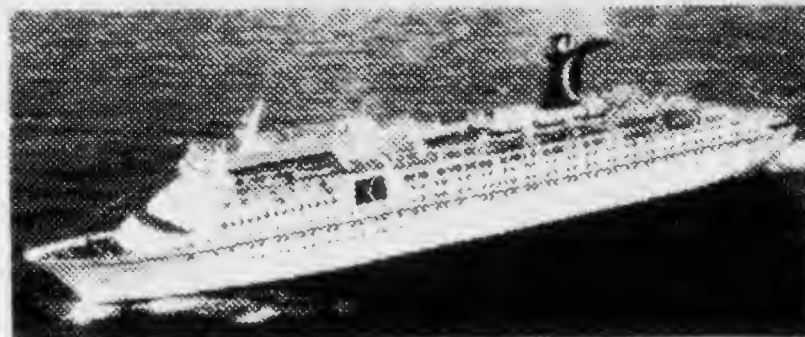
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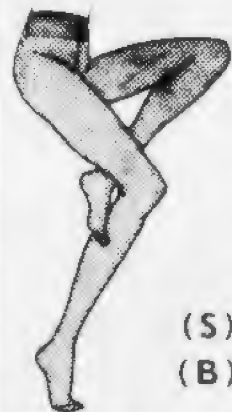
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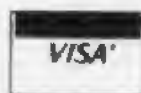
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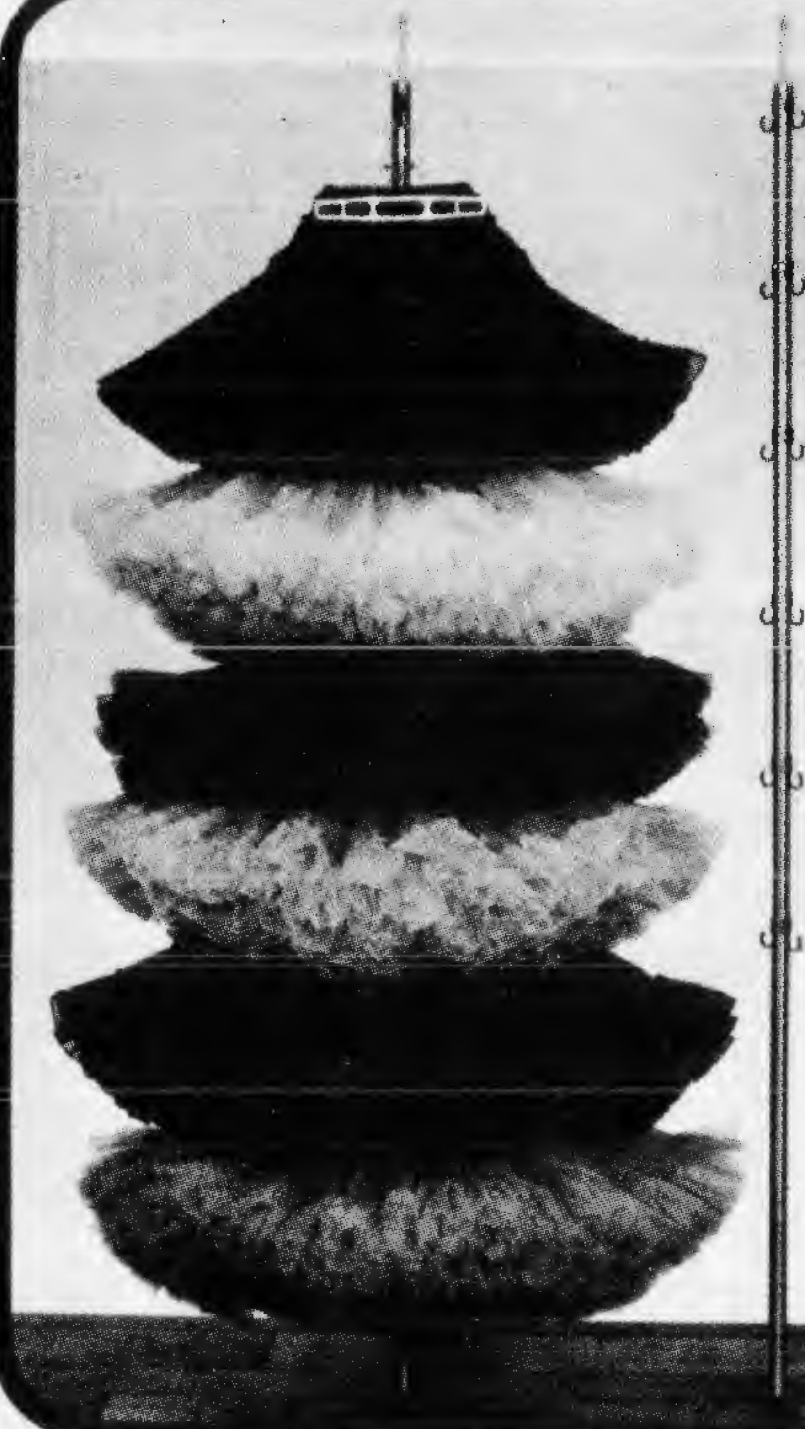
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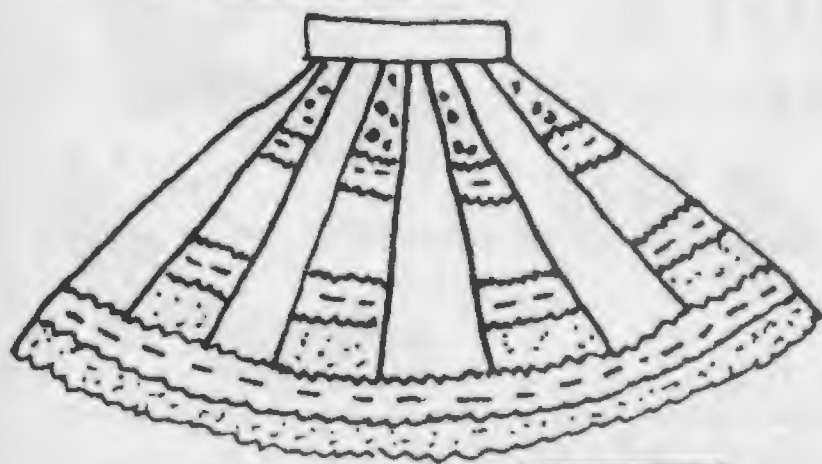
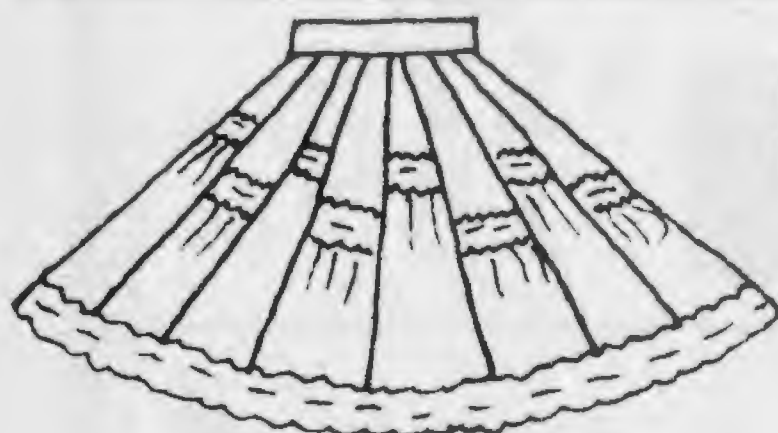
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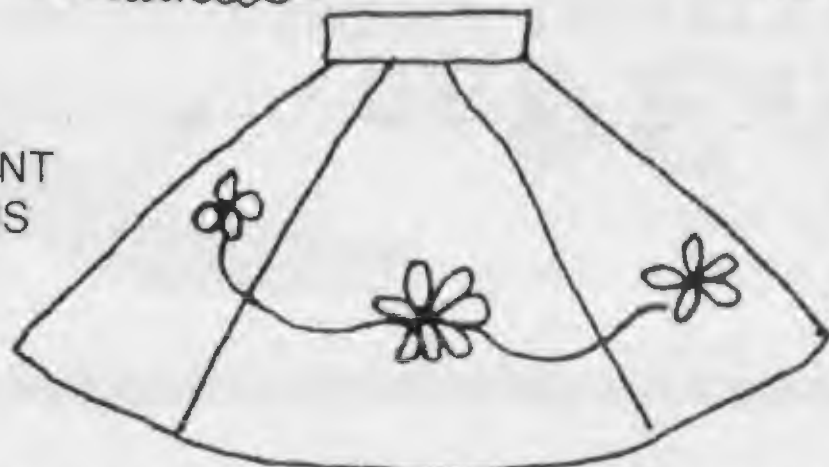
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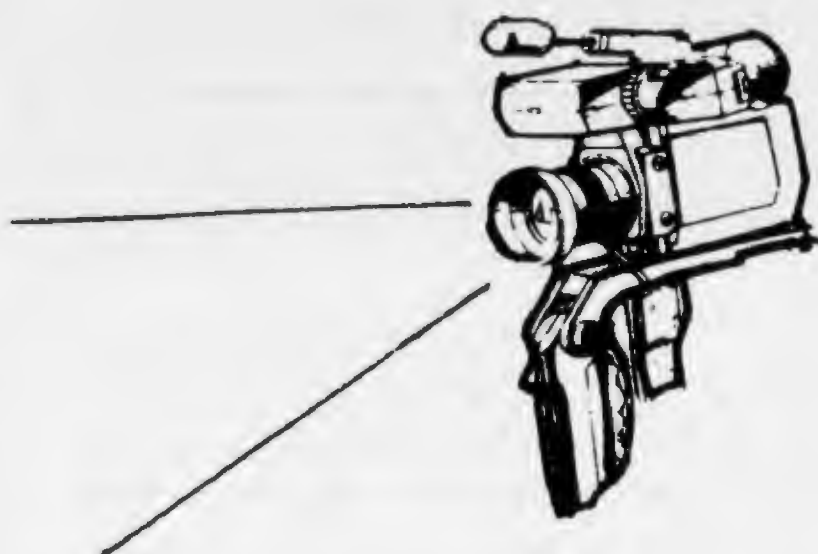
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462 No. Robertson Blvd. Los Angeles, Ca 90048

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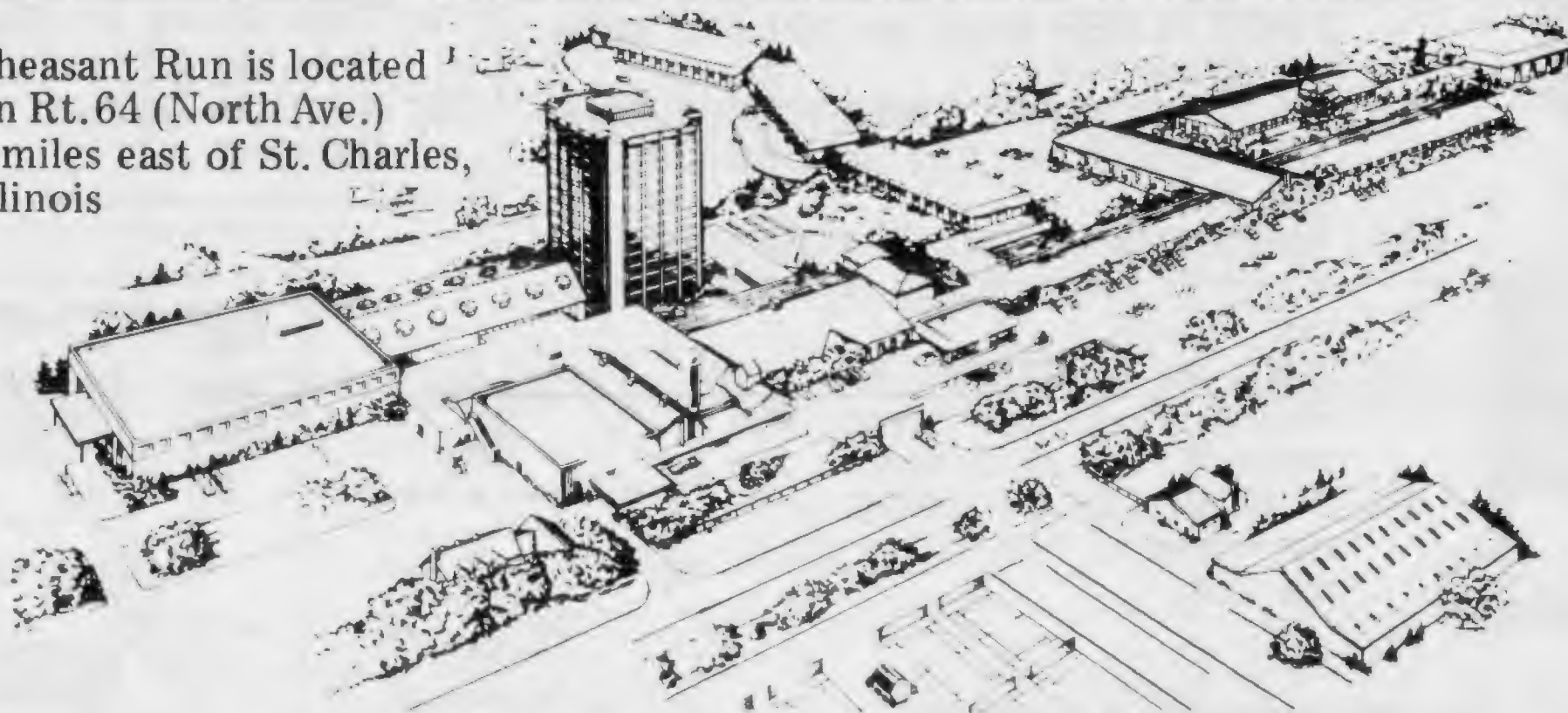
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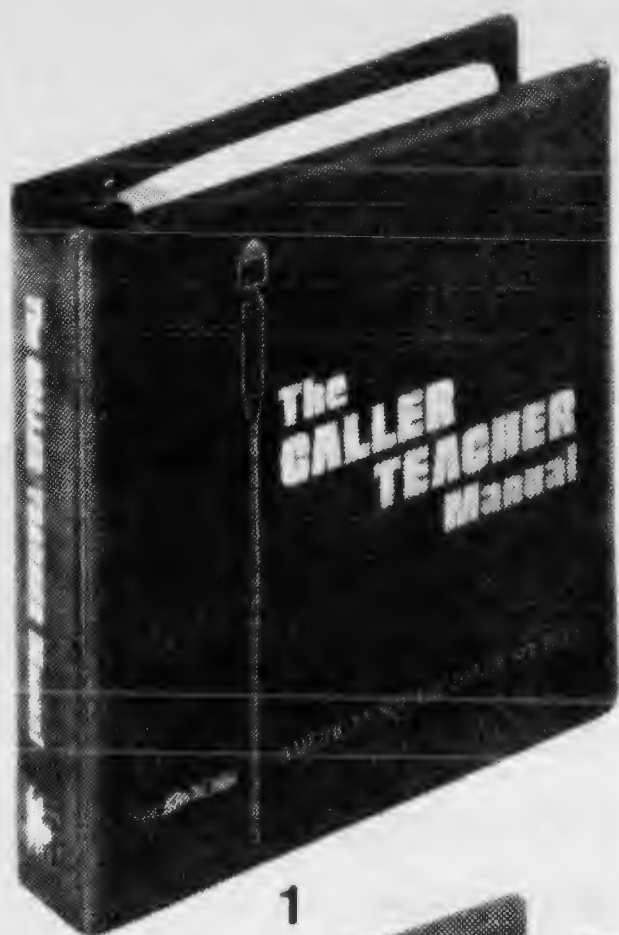


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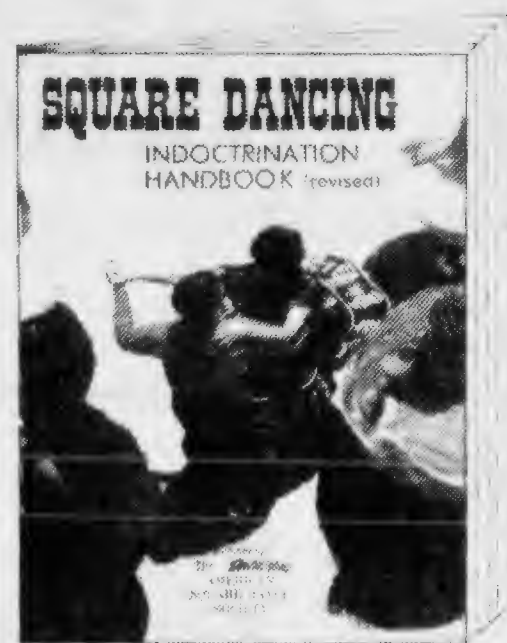
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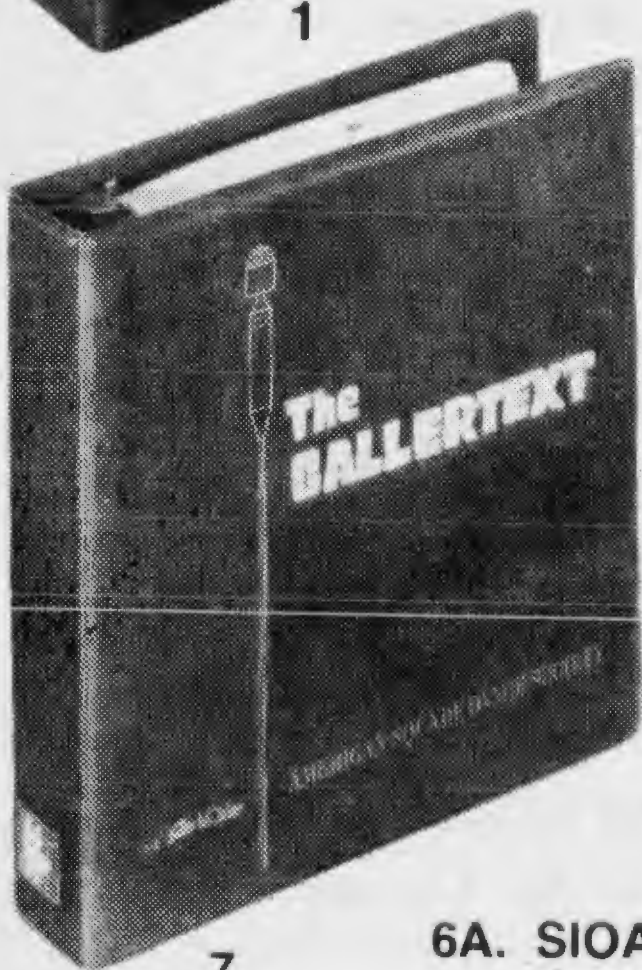
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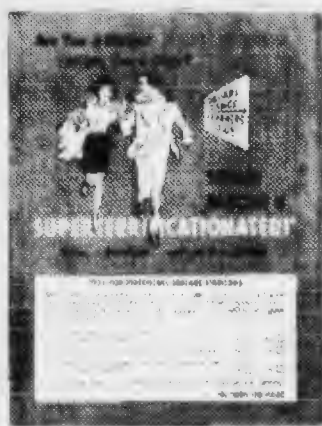
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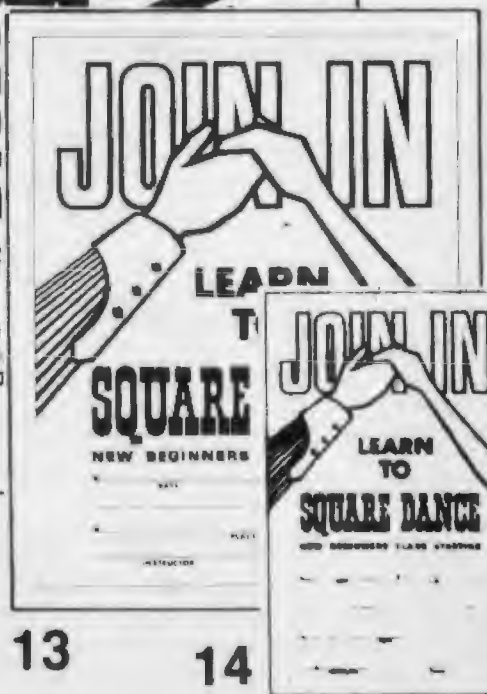


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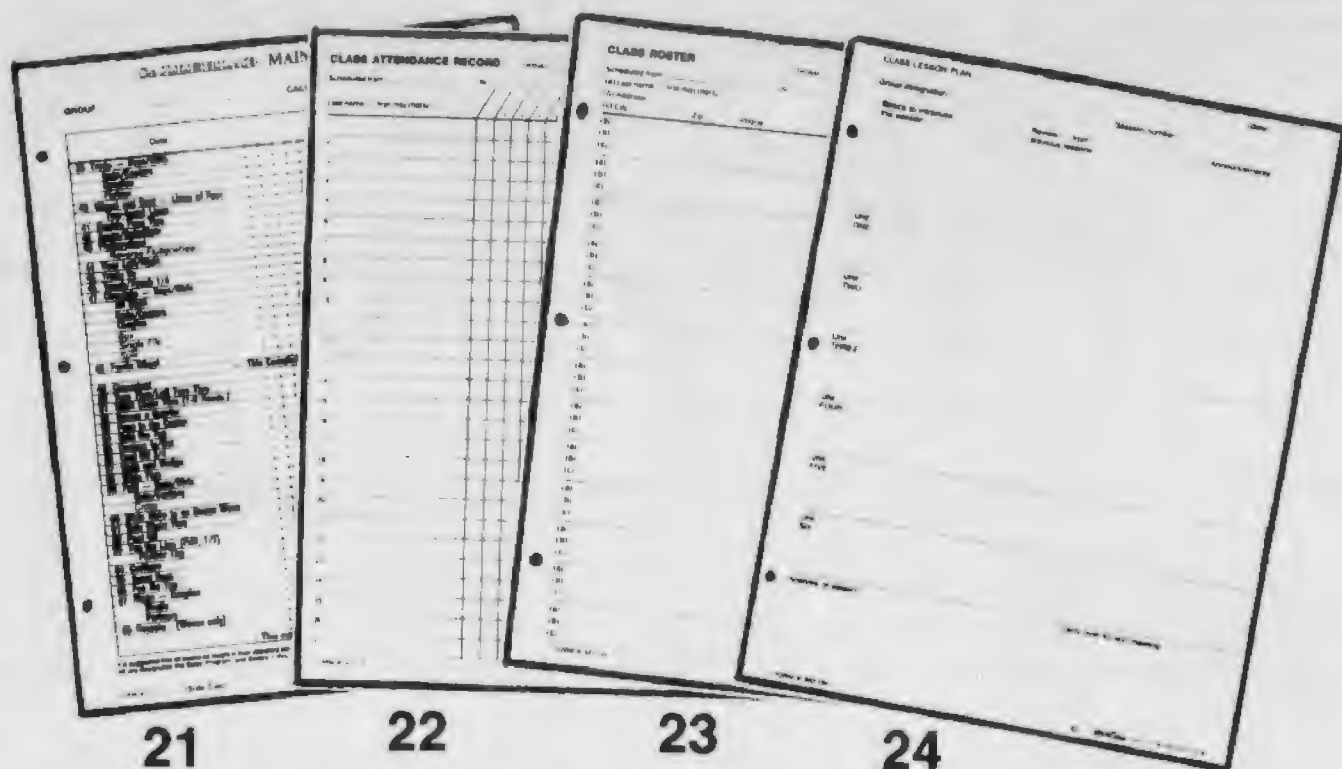


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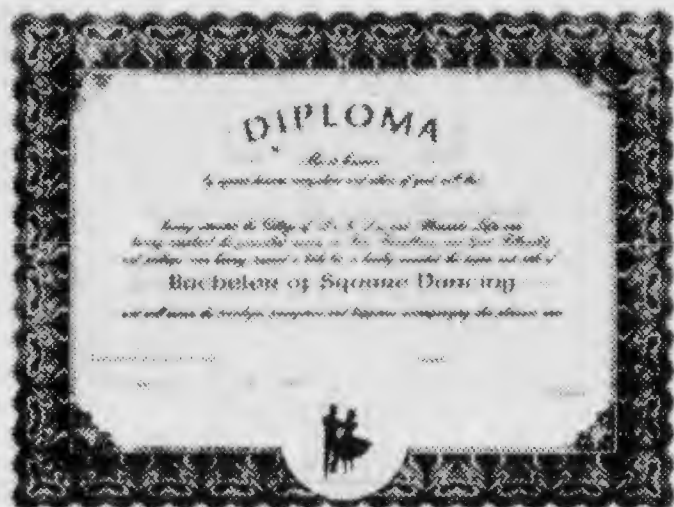
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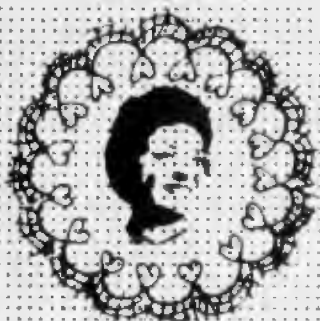
fashion feature



Autumn is here and what better way to exemplify it than with a maple-leaf print in all colors of varied greens, browns and yellows. Margaret Johnston's fabric is single poly knit. The cape collar, lined with yellow poly lingerie knit, is attached to a high round neck. It is shorter in front, then falls almost to her waist in the back, where the collar is split and curved. Piping around the waist, collar and neckline are in yellow. Marg recommends lining the bodice with lightweight voile for better retention of its shape.

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